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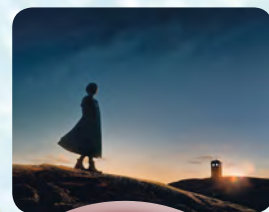
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February 2019
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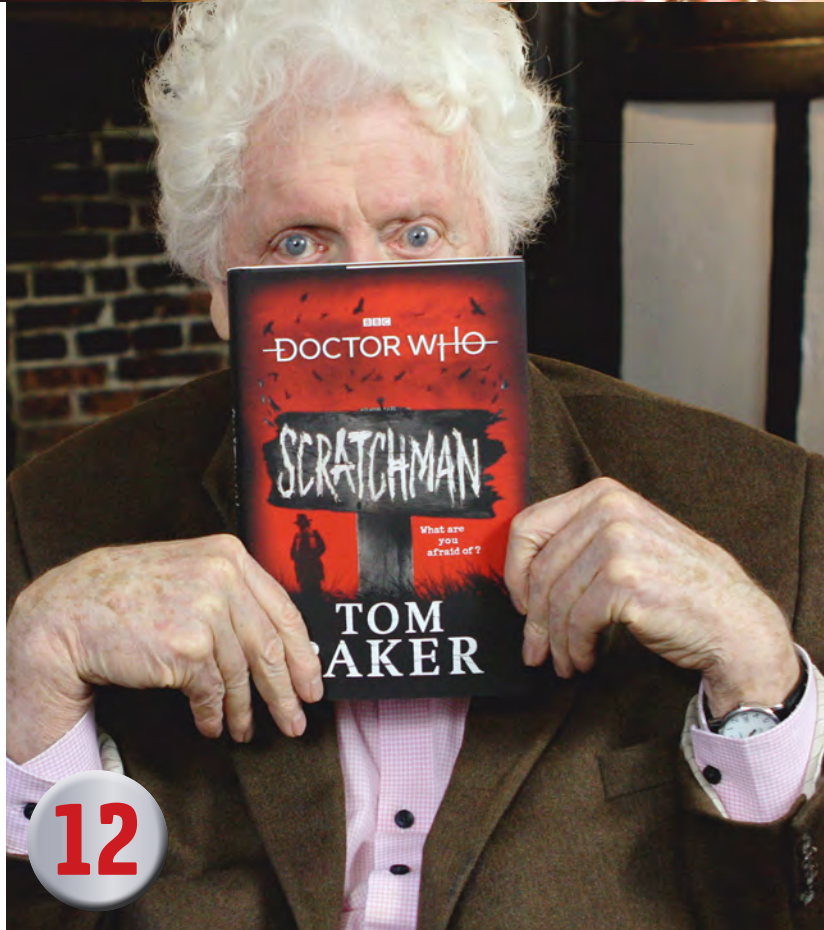
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December's preview screening of *Resolution* was followed by a lively session in which writer Chris Chibnall and the show's stars answered questions submitted by some of the junior audience members. Fortunately, none of them seemed traumatised by the alien cephalopod that had just threatened to get the new year off to a very grim start.

As Chris himself observed, some of the queries would've been worthy of the grown-up journalists in attendance. Others could only really have come from the youngest fans. "My friend doesn't like *Doctor Who*," said one girl. "She thinks all the monsters are too scary and disgusting. How can I make her feel better about it?"

Without a moment's hesitation, Chris joked, "I wouldn't start with that one! That squid's going to keep her out of the bathroom for years!"

Soon afterwards the never-off-duty Bradley Walsh added, "All you've got to do is tell your mate my knighthood depends on it, so just keep watching!"

The parasitic Dalek creature was about as "scary and disgusting" as *Doctor Who* gets, so in my opinion it qualifies as one of the absolute highlights of recent episodes. I don't know if *Resolution* is considered part of Jodie Whittaker's first series (it's being released separately from January's *Eleventh Series* box set) but it wraps things up nicely. Series 11 was an eclectic mix that (quite intentionally) defied categorisation in terms of genre. The Special's relentless Dalek scout and air of grim jeopardy marked a return to the show's dark side, which is where many of my favourite episodes dwell. Does *Resolution* offer any clues about the direction of Series 12? At the moment I imagine only Chris knows, and he's not telling.

We can be sure, however, that we'll be waiting until early 2020 for that series to arrive. What have we got to look forward to in the meantime? Plenty, as it turns out. Big Finish and BBC Audio will continue their consistently excellent work, while BBC Books are kicking off 2019 with a new 'old' story of their own. Tom Baker's *Scratchman* is one of the most intriguing missing pieces in the *Doctor Who* jigsaw and I can't wait to read it.

There's a lot more besides, including the Blu-ray box sets and the eagerly awaited animation of *The Macra Terror*. Far from being a fallow year, 2019 promises much new and previously buried treasure. We'll be there every step of the way and we'd love to bring you with us.

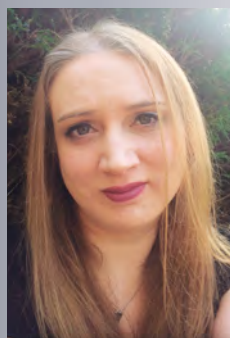
Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE



Steve Lyons

As a writer of *Doctor Who* in novel, audio, comic strip, short story and role-playing game formats, Steve has a passion for the Doctor's unscreened adventures, and also those of the Doctor's friends and enemies. He takes a revealing look at the 1970s Dalek Annuals on page 28.



Lizbeth Myles

On page 68 Lizbeth reviews the latest *Doctor Who* novels. Lizbeth is a regular on the award-winning *Verity!* podcast and on the *Hammer House of Podcast*. She co-edited *Companion Piece* and the Hugo Award-nominated *Chicks Unravel Time*, and has just written the first Twelfth Doctor adventure for Big Finish.



John J Johnston

John is an Egyptologist, classicist and cultural historian. He also finds time to write and lecture on *Doctor Who* and Hammer Films and has contributed numerous articles to the *Essential Doctor Who* series. On page 70 John turns his attention to BBC Books' *TARDIS Type 40 Instruction Manual*.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Team TARDIS Will Return!

Series 12 of *Doctor Who* – starring Jodie Whittaker as the Doctor with Bradley Walsh as Graham, Mandip Gill as Yaz and Tosin Cole as Ryan – will air on BBC One in early 2020.

Speaking of the series' return showrunner Chris Chibnall said: "We're off again! Well we never actually stopped – as Jodie Whittaker's Doctor and friends have been winning the hearts of families across the nation, we've been busy with a whole new set of action-packed adventures for the Thirteenth Doctor. We adore making this show and have been blown away by the response from audiences, so we can't wait to bring more scares, more monsters and more Bradley Walsh, Mandip Gill and Tosin Cole to BBC One. Brilliant!"

"Chris and the whole team are already working

on a whole new set of exciting adventures," added the BBC's Director of Content, Charlotte Moore. "We're delighted that the Doctor and her friends will be returning to thrill audiences in 2020."

In the meantime, Jodie Whittaker's first series will be available as DVD (RRP £51.05) and Blu-ray (RRP £56.16) box sets, and also as an Amazon-exclusive steelbook, from 14 January. The series continues to be available free to UK viewers on BBC iPlayer.



The BBC image released to accompany the Series 12 announcement.

The Complete Eleventh Series features all ten episodes broadcast in 2018, from *The Woman Who Fell to Earth* to *The Battle of Ranskoor Av Kolos*. Bonus features on the box sets include behind-the-scenes featurettes, brand-new audio commentaries and exclusive art cards.

The New Year's Day Special, *Resolution*, will be released separately on DVD (RRP £20.42) and Blu-ray (£25.52) on 18 February.

▶ Listen Up

BBC Audio has announced its *Doctor Who* schedule for the first half of 2019. Following January's *Tenth Doctor Novels: Volume 4* and *Scratchman* comes: *The Elysian Blade* (a Second Doctor audio original), *The Sunmakers* and *The Earth Adventures Collection* (digital only) in February; *The Lost TV Episodes: Collection One* and *The War Machines* in March; *Warriors' Gate* and Fourth Doctor audio originals *The Winged Coven* and *The Nest Cottage Chronicles* in April; *Ninth Doctor Novels* and *The Faceless Ones* in May; and *The Armageddon Factor*, *The Scent of Blood* (an Eighth Doctor audio original) and *The Pescatons* (digital only) in June.

▶ 2018 Soundtrack

Segun Akinola's acclaimed soundtrack for the 2018 series of *Doctor Who* is available

on CD (RRP £13.38) and as a digital download (£9.99) from Silva Screen Records. The release includes 39 tracks of incidental music from Series 11 as well as the opening and closing versions of Ron Grainer's famous theme tune. Visit silvascreen.com for more details.

▶ On the Record

The narrated full-cast TV soundtrack of 1965–66's 12-part serial *The Daleks' Master Plan*, starring William Hartnell as the First Doctor, will be released as a lavish box set by Demon Records on 15 February. The narration is by Peter Purves, who played the Doctor's companion Steven Taylor.

The soundtrack is presented across seven 180-gram heavyweight translucent blue records. An Amazon-exclusive edition of the set will be pressed on splatter vinyl. The 'prelude' episode, *Mission to the Unknown*, is also included, on a single-sided disc with an etched reverse that features either a Dalek (standard edition) or the TARDIS (Amazon-exclusive edition).



New Adventures

Two new *Doctor Who* magazines are available from Panini UK: the DWM 2019 Yearbook and a new edition of *Doctor Who Adventures*.

The 2019 Yearbook is the 51st DWM Special Edition



and explores the making of Jodie Whittaker's debut series as the Doctor. The magazine includes an exclusive interview with Jodie, as well as exclusive interviews with guest stars Percelle Ascott, Jonny Dixon, Shobna Gulati, Julie Hesmondhalgh, Phyllis Logan, Susan Lynch, Vinette Robinson and Eleanor Wallwork. There are also interviews with writers Ed Hime, Pete McTighe and Joy Wilkinson, and reviews providing new insights on each episode of the series. *The 2019 Yearbook* is available now at WH Smith and selected retailers, priced £5.99.

Also available is a special issue of *Doctor Who Adventures* – the first to be published since 2017 and the first to feature Jodie Whittaker's Doctor. Aimed at 7 to 11-year-old *Doctor Who* fans



and those new to the series, the 36-page magazine includes quizzes, puzzles, posters and a pull-out calendar wall-chart. The issue comes with 100 stickers and four limited-edition postcards. The all-new *Doctor Who Adventures* is out now, priced £3.99.



Men at War

With all of space and time in chaos, the Master plots his most audacious scheme yet as he gathers his forces against the Daleks. It would seem that not even the Doctor is able to stop him...

Producer and director Scott

Handcock says: "This incarnation of the Master is very much the 'Hannibal Lecter' of Time Lords – intelligent, charming, but thoroughly ruthless. We had a lot of fun in studio bringing the War Master back to life. It's been a gift of a project, and we can't wait for listeners to hear it."



Paul McGann as the Doctor in *The Night of the Doctor* (2013).

The War Master: Rage of the Time Lords is available to pre-order now from bigfinish.com priced £23 on CD or £20 to download. It will be followed by the fourth and final series in *The War Master* saga – *Anti-Genesis* is written by Nicholas Briggs and Alan Barnes and will be released in December 2019.

The first two series in *The War Master* range – *Only the Good* and *The Master of Callous* – are available from Big Finish now, each priced at £35 on CD or £30 to download. Visit bigfinish.com for details. **DWM**

Sir Derek Jacobi reprises the role of the War Master opposite Paul McGann as the Eighth Doctor in the third series of Big Finish's *The War Master* audio adventures.

The War Master: Rage of the Time Lords will be released in July 2019 and comprises four stories – *The Survivor* and *The Missing Link* by Tim Foley, and *The Coney Island Chameleon* and *Darkness and Light* by David Llewellyn – which depict the Master's exploits in the Time War.

► Dæmonology

The latest in Obverse Books' unofficial *Black Archive* series of essays exploring *Doctor Who* stories is 1971's *The Dæmons* by Matt Barber, priced £6.99 in paperback or £3.99 as an ebook. Visit obversebooks.co.uk for details of this and other titles.

► Tertiary Phase

The Hitchhiker's Guide to the Galaxy: Tertiary Phase (episodes 13 to 18 of the BBC radio series) is available now from Demon Records. The new set is pressed on three 180-gram green vinyl records that are presented in illustrated wallets inside a rigid, bound 20-page book. A special edition, limited to 500 copies, includes a 12" x 12" print signed by director and co-producer Dirk Maggs. Visit demonmusicgroup.co.uk for more information.



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Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by DOMINIC MAY

KerBAFTA!

❑ **Jodie Whittaker** was among 386 new members, including *The Witchfinders*' **Siobhan Finneran** and writer **Sarah Dollard**, inducted into BAFTA in 2018. Jodie read *Ada Twist, Scientist* for CBeebies' *Bedtime Stories* on 7 December (a follow-up is expected) and was seen as the star guest on Channel 4's *Jamie and Jimmy's Friday Night Feast* the same day. She attended the Starlight Children's Foundation Christmas party at 11 Downing Street on 10 December and provided a video message, played on New York's One Times Square giant screen, for four deserving children flown there by British Airways as part of the BA Magic 100 Project (tinyurl.com/JodieFairytale). Jodie was also the subject of Radio 2's *Jo Whaley Meets...* on Christmas Day.



❖ Perelle Ascott, Sharon D Clarke and Mandip Gill backstage at *Caroline, or Change* in December. Instagram photo © Mandip Gill.

KerBradley!

❑ **Bradley Walsh** dominated ITV's holiday schedules with the shows *Happy Hour with Olly Murs*, *The Chase Bloopers*, *Bradley Walsh: When Dummies Took Over the World* and *Bradley Walsh & Son: Breaking Dad*. Plus, he hosted *The Chase: Celebrity Special* on 16 December with **Bernard Cribbins** winning £5,500 for the White Lodge Centre, Chertsey. **Jodie Whittaker** joined **Mandip Gill** for the British Independent Film Awards on 2 December. Mandip was on the *Asian Network Breakfast Show with Harpz Kaur* on 5 December. She walked the 10 km London night-time SleepWalk for homeless charity Shelter with Delph actor **Perelle Ascott**.

Twice Upon a Screen

❑ **Peter Capaldi** attended a *Paddington 2* screening plus Q&A on behalf of the Noah's Ark Children's Hospice at the Everyman Cinema, Muswell Hill, on 8 December. **David Bradley** played Monsieur Gillenormand in BBC One's *Les Misérables* on 30 December.

Matt's Secrets Revealed

❑ Political thriller *Official Secrets*, featuring **Matt Smith** as journalist Martin Bright, receives its world premiere at the Sundance Film Festival on 28 January, while *Mapplethorpe* (in which he stars as the title character) arrives in US cinemas on 1 March (trailer at tinyurl.com/MattMapp).

Pearl Gets Greedy

❑ **Pearl Mackie** plays Cathy in Michael Winterbottom's *Greed*, which was shot in Greece and is due out later this year. Pearl attended the opening of the Old Vic's *Christmas Carol* on 6 December and competed in Save the Children's Christmas Jumper Day on 14 December. She also contributed to a *Woman's Hour* video commemorating the centenary of women winning the vote (tinyurl.com/100Pearl). **Matt Lucas** attended *Snow White*'s gala night at the London Palladium on 12 December.

Queen Clara

❑ The third series of *Victoria*, starring **Jenna Coleman**, launches on 13 January and continues until 3 March. Jenna is the cover star of the 2019 edition of *Great British Brands*. She attended the British Fashion Awards on 10 December and features in a video shoot for *Flaunt* magazine (tinyurl.com/JennaFlaunt).

Karen Poppins

❑ **Karen Gillan**, who topped IMDb's Top 10 stars of 2018, attended the *Mary Poppins Returns* premiere in Los Angeles on 29 November. She was an ABC *Jimmy Kimmel Live* guest on 4 December (tinyurl.com/KarenKimmel) and on New Year's Eve she featured in BBC One Scotland's *Gary Goes to Hollywood*.

❖ Jodie Whittaker read *Ada Twist, Scientist* for CBeebies' *Bedtime Stories* on 7 December.



Tennant Unlocks Knox

❑ **David Tennant** narrated BBC One's *Spy in the Snow* on 30 December. He plays John Knox in *Mary, Queen of Scots*, which arrives in the UK on 18 January. He voices Dr Rufus Weller in the Rooster Teeth animation *gen:LOCK*, commencing on 26 January, with **Maisie Williams** as Cammie MacCloud.

Donna Relief

❑ **Catherine Tate** performs in the first *Comic Relief Spectacular* at the SSE Arena, Wembley, on 28 February (tickets via tinyurl.com/TateRelief). **Freema Agyeman**'s *New Amsterdam*, in which she plays Dr Helen Sharpe, returned to NBC for a further 13 episodes from 8 January.

Fabulous Prince John

❑ Prince of the Jungle **John Barrowman**, who sprained his ankle two weeks into the run of ITV's *I'm a Celebrity... Get Me Out of Here!*, was voted a 'fabulous' third in the final on 9 December. **David Tennant** sent a supportive message during his internship (tinyurl.com/DJTBCEleb). John reprised Malcolm Merlyn for the CW's *Arrow* crossover episode *Elseworlds Part 2* on 10 December.

Bonnie New Year

❑ Dolly Parton recorded a special welcome for **Bonnie Langford**, who plays office manager Roz Keith in *9 to 5: The Musical* at London's Savoy Theatre from 28 January to 31 August (tinyurl.com/BonnieDolly – tickets via tinyurl.com/Bonnie9to5).

Haunted Gatiss

❑ **Mark Gatiss** appeared on *Lorraine* on 12 December, promoting his BBC Four Christmas Eve ghost story *The Dead Room* starring **Simon Callow** and **Anjali Mohindra**. Mark starred in Radio 4's *The Haunting of MR James* on 22 December and plays Lord Marlborough in the current cinema release, *The Favourite*.



❖ Georgia Tennant photographed her husband, David, and her father, Peter Davison, in December and posed the question: How many Doctors does it take to change a lightbulb? Instagram photo © Georgia Tennant.

Four from Eleven

❑ *Kerblam!*'s **Julie Hesmondhalgh** stars in *Mother Courage and Her Children* at the Manchester Royal Exchange from 8 February to 2 March. *The Tsuranga Conundrum*'s **Ben Bailey Smith** plays Blake in ITV's *Cleaning Up*, starring **Sheridan Smith**, until 13 February. *The Witchfinders*' **Alan Cumming** is Andre in *Daddy* at New York's Vineyard Theatre from 12 February to 24 March. **Mark Tonderai** directs *Pena Dura*, the fifth episode of *Gotham*'s final season, due on 31 January.



❖ Camille Coduri as Denise King in BBC One's *King Gary*.

Quickies

❑ BBC Four's *The Secret Story of the BBC Christmas Tapes* on 23 December included **Tom Baker**'s profane Fourth Doctor with K9. **Paul McGann** reprised Mark Series for the fourth and final episode of Series Five of **Neil Cross**' *Luther* on 4 January. On 23 December **Camille Coduri** played Denise King in BBC One sitcom pilot *King Gary*.

Obituaries

❑ **Andrew Burt**, who played Valgard in *Terminus* (1983), died on 16 November aged 73. **John Greenwood**, fight arranger on *The Mind Robber* (1968), who was also D'Artagnan and Sir Lancelot in the same story, died on 17 November aged 89. **DWM**



❖ Andrew Burt as Valgard in *Terminus* (1983).

Public

image

The latest update on *Doctor Who*'s ratings takes into account some tough competition...

Compiled by **TOM SPILSBURY**

Last issue, we reported that the first seven episodes of the latest series had all landed inside the weekly Top 10 of the TV chart, setting a new record for *Doctor Who*. Well, all good things come to an end sooner or later, and the eighth episode, *The Witchfinders*, wound up in 17th place.

However, this sharp drop looks more drastic than it really is. It's mostly a consequence of the return of ITV's incredibly popular *I'm a Celebrity... Get Me Out of Here!*, which took the top seven positions, all attracting over 12 million viewers. In raw numbers, *Doctor Who* suffered a small fall from the previous week, but nevertheless had a strong rating of **7.21 million** (7.03m on televisions, 0.18m on computers, laptops and hand-held devices).

There had been a realistic chance that this series might become the first since Peter Davison's inaugural run to see every single episode break the seven million mark. However, this 36-year-old record remains intact, as the ninth episode, *It Takes You Away*, achieved a consolidated rating of **6.42 million** viewers (6.24m on televisions, 0.18m on other devices). While still a good number – and, it should be noted, higher than all but three episodes from the previous two series – the figure did set a different, rather unwanted record for *Doctor Who*, marking the first time that eight consecutive episodes have seen a ratings-drop from the previous week.

This is a statistical quirk that has stood ever since 1966, when the six episodes that followed *The Abandoned Planet* (that's the 11th part of *The Daleks' Master Plan* to you and me) all suffered a successive reduction in audience. For obvious reasons, this type of trend only happens when starting from a particularly high point, so it's not an



🔴 The Doctor is interrogated by King James (Alan Cumming) in *The Witchfinders*.



🔴 The Doctor (Jodie Whittaker) in *The Battle of Ranskoor Av Kolos*, an episode which saw an increase in ratings from the previous week.

indicator that the ratings themselves are poor. Nevertheless, it's a *little* concerning to see so many consecutive declines, especially at a time of year when other TV shows are generally increasing their audiences as the winter nights draw in.

It Takes You Away's chart position was also lower again, with *I'm a Celebrity*, *Coronation Street*, *Emmerdale* and *Dynasties* among the various programmes that pushed *Doctor Who* out of the Top 20 for the first time this year. At number 23, however, the Doctor was still ahead of the *X Factor* final, which aired the same night – quite a turnaround in fortunes for the two shows.

Overall, Jodie Whittaker's first series averaged an impressive 7.96 million viewers per week.

Happily, the series finale, *The Battle of Ranskoor Av Kolos*, reversed the downward trend with a pleasing spike upwards. The episode was seen by **6.65 million** viewers within seven days (6.48m on televisions, 0.17m on other devices), making it the 18th most-watched programme of the week. Once again, you can blame multiple editions of *I'm a Celebrity* for that chart position not being significantly higher.

Overall, Jodie Whittaker's first series averaged an impressive 7.96 million viewers per week across all platforms. In terms of viewers who watched on televisions alone (the metric by which all previous seasons have been judged), the average was 7.7

million. This compares very favourably to Christopher Eccleston's series in 2005 (an average of 7.95m), David Tennant's first run in 2006 (average 7.71m), Matt Smith's debut season in 2010 (average 7.70m) and Peter Capaldi's first outing in 2014 (average 7.26m). In fact, it's so in line with those previous Doctors, it's almost spooky!

Despite hopes last issue, this year's run of episodes couldn't *quite* achieve the highest average of any *Doctor Who* series this century. The 2008 run still remains the one to beat, with an average of 8.05 million per week.

Nevertheless, the 2018 series has been a remarkable success, whichever way you cut it. We'll present a broader overview of all the numbers next issue (including 28-day ratings), and also take a look at how the New Year's Day Special performed in its unfamiliar slot... **DWM**



Galaxy Forum

Your views on the world of *Doctor Who*...

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Send your letters to:

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77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

Happy New Year! This issue of **DWM** went to press before *Resolution* aired, so we'll have your thoughts on that next issue. In the meantime, here's what you made of the last episodes of Series 11...

Witch Hunt

PAUL REYNARD MANCHESTER

▣ Looming menacingly out of the Lancashire mist, Pendle Hill oversaw the disturbing and unearthly events within the chilling, gripping episode *The Witchfinders*. I have driven by Pendle Hill on countless occasions, but will now gaze upon it with wary eyes. For I have learned that within the hill are imprisoned aliens. Aliens of mud, bile and venomous intent – all of which were fantastically realised by the production team behind this beautifully created episode.

NICK MORFITT SCUNTHORPE

▣ I thought *The Witchfinders* was another superb episode. The cinematography echoed



▲ Ryan Aplin's montage for *The Woman Who Fell to Earth*.

classic Hammer Horror vibes as well as the Michael Reeves film *Witchfinder General*. The tone was suitably bleak and dour, lightened by a bravura performance from Alan Cumming and some nicely placed comic

moments (Bradley in the hat!). The horror and insanity of the age was treated seriously and nicely offset with the usual *Doctor Who* alien elements. Segun Akinola's score was ghostly and suspenseful and Siobhan Finneran's turn as Becka gave the episode a good grounding. Plus, the references to Arthur C Clarke and Quentin Tarantino were very nice touches. Excellent stuff!

CRIS RYAN YORKSHIRE

▣ *The Witchfinders* was one of my favourites this series. I liked how the struggles of the Doctor being female were explored and it showed that this incarnation can really stand up for herself. Also, mud is now another thing to add to the list of things I'm scared of thanks to *Doctor Who*.

JAY TAYLOR-JONES SUSSEX

▣ Squelchy! Honestly one of the best episodes of *Doctor Who* I have ever seen. More history episodes please!



▣ A pencil drawing of Jodie Whittaker by Blaine Coughlan.

LEWIS JEFFERIES EMAIL

▣ A spellbinding historical story. Mud zombie aliens that walk around with an axe. To me, this episode showed Jodie Whittaker's full potential as the Doctor. I felt we really got a sense of what Thirteen is like: she's caring, sassy and will never ever give up. An absolute top-notch episode from Joy Wilkinson. She clearly has a fascinating imagination and I'd love to see her write for *Doctor Who* again in the future.

ANNA EDE EMAIL

▣ The blend of sci-fi adventure with dark real-world history continues to be a welcome theme of this series. Alan Cumming was a hilarious King James and it was great to see his dynamic with our very own Team TARDIS. It was particularly wonderful to see King James' relationship with Ryan, whose kindness and willingness to connect over shared troubles reminded us all that sometimes people just need someone to listen.

The 'witches' were gruesome and unsettling and the eventual reveal of the Morax was a brilliant sci-fi twist. The Doctor's speech to King James as she stood bound and unafraid was one of truth, heart and ancient wisdom – a speech that only the Doctor could deliver. It was at this moment that I reached the point – as we all do with each new incarnation – where I thought, "Oh, there you are, Doctor!"

NATHAN STONEROCK EMAIL

▣ Loved Alan Cumming! And he has now come full circle. One of his first acting jobs was as McNamara in the unofficial video from BBV, *The Airzone Solution*. Now

STAR LETTER

PETER BOYLE HEBDEN BRIDGE

▣ Another series of our fantastic show has come to an end. I think that Chris Chibnall has been very brave

in trying something different, with a larger TARDIS team, no classic monsters, and resetting the stage for a whole new generation of fans who won't rely on nostalgia to pique their interest (not yet anyway).

As a fan since 1981, naturally I love it when something from the past gets a nod – and in this series there were a few instances: Venusian aikido made me smile, as did "reverse the polarity"! However, I am equally excited about the fact that people at work are talking about the series again, new children are being introduced to this fantastic world, and Series 12 has been confirmed. Not too shabby for a 55-year-old TV show!

Peter's letter wins him a copy of *The Diary of River Song: Series Five*, a new CD box set starring Alex Kingston. It's available next month from bigfinish.com priced £23 as a CD box set or £20 to download.



▣ "Travel hopefully." The Doctor (Jodie Whittaker) sets off on more adventures at the end of *The Battle of Ranskoor Av Kolos*.





Keiron Ward's illustration of the Doctor and her TARDIS.

he has officially joined the *Doctor Who* universe as King James. Wonderful casting! Best part of the whole episode.

Team TARDIS' next adventure took the Doctor and her friends to the Norwegian fjords in 2018 where a terrified young girl hid alone in an isolated house...

Did It Take You Away?

LESLEY DAVIS EMAIL

■ I've watched *Doctor Who* since Jon Pertwee and I have never, ever been so totally blown away by an episode that I was rendered speechless... until I saw *It Takes You Away*. It was such a powerful story, one that didn't hinge on a villain or a big bad monster, but instead something so much bigger with a desperate agenda; a lonely sentience yearning to belong. I thought it was an amazing and very well-written story. Masterfully done.

COLINE MOORE BOSTON, USA

■ *It Takes You Away* was the new era of *Doctor Who* hitting on all cylinders. We had an

old-fashioned science-fiction adventure combined with a touching examination of grief, and a consciousness that took the form of a frog. That frog felt like a particularly Douglas Adams-esque touch, and you can never have too much of that. A 2000-year-old-plus alien had a discussion about friendship and loneliness with said frog, and the whole thing couldn't have felt more human. A strong thumbs-up!



The Doctor finds herself in another, sentient universe in *It Takes You Away*.

JOSH BINNS LIVERPOOL

■ *It Takes You Away* provided laughs, gasps and tears. Bradley Walsh stole this episode for me. His acting when deciding between



The Thirteenth Doctor by Ross Muscroft.

the mirror world and the real world was amazing and the scene after he had decided to be in the real world was so heartbreaking it had me in tears. The return of Grace was brilliant and an excellent way to include her without really bringing her back. The casting of a blind actress I'm sure was inspiring to many people and shows how *Doctor Who* and TV in general can help people overcome disabilities and achieve their dreams.

LAURENCE COOKE EMAIL

■ In my opinion, this episode was the perfect culmination of everything *Doctor Who* is about: humour, moral depth, danger and a very eerie setting. Congratulations Ed Hime and Team TARDIS! I think it's the best episode of the series.

OWEN RUTHVEN EMAIL

■ The cinematography and scenery in the episode was truly breathtaking. And the ending was beautifully insane. I mean, a sentient universe disguised as a talking frog on a chair! It reminded me of the fantastic TV series *Twin Peaks*. *It Takes You Away* felt like a blend of 'classic' and 'new' *Who* which made me a happy fanboy. →

WHO TUBE

This issue's selection of *Who*-related videos...



► Composer Segun Akinola created a fantastic soundtrack for Series 11. Listen to his theme for the Thirteenth Doctor. Go to: tinyurl.com/ThirteenTheme



► This animation tells the story of the Doctor's granddaughter and first travelling companion, Susan Foreman. Go to: tinyurl.com/SusanForemanStory



► New BAFTA member Jodie Whittaker and BAFTA-nominated visual effects supervisor Frazer Churchill discuss breaking into the TV and film industry from non-traditional backgrounds. Go to: tinyurl.com/BAFTAJodie



► Go behind the scenes of *The Battle of Ranskoor Av Kolos* with presenter Yinka Bokinni in *Access All Areas*. Go to: tinyurl.com/KolosAccess



► Find out what police officer Yasmin Khan learned about the Ux in her case file for the series finale. Go to: tinyurl.com/UxCase

The Daft Dimension BY LEW STRINGER



ON TWITTER...

@geoffcockwill The letters page in **DWM** has cheered me, seeing so much positivity and happiness surround Series 11. Cos ya know what? It was great!

@Douggy74Design Been reading **Doctor Who Magazine** from the very start in 1979 – in issue 533 I got to see my artwork gracing the pages of the Christmas edition.

@Matt_Holsman How long does it take Jonny Morris to write the **DWM** Christmas Quiz? I estimate three weeks of writing, but his brain is plotting away all year because it's that difficult.

@D_Hollingsworth The Christmas issue of **DWM** has arrived and it includes a poster that is giving me flashbacks to my bedroom-wall poster moment of the 1980s. (This one's going on the office's big cupboard door because I'm 45 years old now.)

@taylordvision Just saying... the cover for the subscribers' exclusive of **DWM** 533 looked beautiful!

@lewstringer After the New Year's Day Special, *Doctor Who* won't be back until early 2020. But remember there's still **DWM** every four weeks!

→ Series 11 came to a conclusion in *The Battle of Ranskoor Av Kolos* – a finale that saw the Doctor, Graham, Yaz and Ryan once again confront Tzim-Sha of the Stenza.

The Last Battle

DAVID WALLASEY

❑ So there we have it. Another series finale. I loved it! It redefined what *Doctor Who* can be. A finale that wasn't propped up by Daleks or Cybermen was an incredibly brave approach. Different but by no means inferior.

ROBERT KAYE EMAIL

❑ I've never written in to **DWM** before but having just finished watching *The Battle of Ranskoor Av Kolos*, I was left feeling a little let down. I have enjoyed the series so far and Jodie Whittaker, Tosin Cole, Mandip Gill and Bradley Walsh have all been fantastic in my opinion. However,



❖ Jonah Kensett's artwork of the Axons, the Dominators, and the Zarbi and Menoptra.



❖ The Doctor's dressed for New Year's Day in this artwork by Jack Newman.

the return of Tim Shaw didn't feel like it was worthy enough for the finale. The character just didn't feel like he was developed enough to be that big a deal. Other than that, it's been a great series.

ANDREW HSIEH EALING

❑ A very good end to Jodie Whittaker's first series. I wouldn't say that it's the best finale of all time, but there were still lots of exciting and thrilling moments, from the return of the tooth-faced Tim Shaw and the SniperBots to the brutal conflict on Ranskoor Av Kolos. I love the emotional impact it had on Graham, who felt determined to seek justice for his wife Grace; leaving Tim Shaw to be encased was certainly the best way to bring his character arc to a close.

JOEY SALAZAR EMAIL

❑ *The Battle of Ranskoor Av Kolos* should have been a two-parter in my opinion. There was so much going on in the episode – the return of Tim Shaw, new aliens, Graham's revenge, the stolen planets, etc – that it was a little hard to keep up with. The story had loads of good elements but they all seemed a little too crammed in and rushed.

INGRID WARREN OXFORD

❑ I really enjoyed the finale. Such a satisfying end to the series. And for those who were worried that a female Doctor meant the end of having a male hero that boys could look up to... well, we now have two! Not only do we have Graham being the "better man" but Ryan telling his grandad that he loved him. How often do we see young men admitting that on primetime TV?

BLAINE COUGHLAN EMAIL

❑ The finale looked utterly amazing on screen; the CGI has rarely been better. I'd have liked to have seen some big seismic

character developments and shocks to befit a season climax, though. For example, Ryan should definitely have shot and killed Tim Shaw to protect Graham from having to do it. Then they should have both kept this from the Doctor, which could consequently linger as a 'ticking time-bomb' of a potential revelation going forward.



❖ CGI effects in *The Battle of Ranskoor Av Kolos*.

PAUL BOWLER EMAIL

❑ I wasn't all that surprised to see Tzim-Sha return for the series finale. It was a tad disappointing to see this toothy alien menace make a comeback – his scheme to destroy Earth in *The Battle of Ranskoor Av Kolos* does echo concepts from 1978's *The Pirate Planet* a bit too much for my liking.

That said, *The Battle of Ranskoor Av Kolos* proved to be a relatively good season finale. I especially liked the conflict between the Doctor and Graham. Bradley Walsh once again gave an amazing performance, with his character remaining true to himself, his late wife Grace, and his new friends as good old Graham ended up being the better man. In hindsight, I think Series 11 will probably be



regarded as innovative and game-changing, despite being a little too preachy at times.

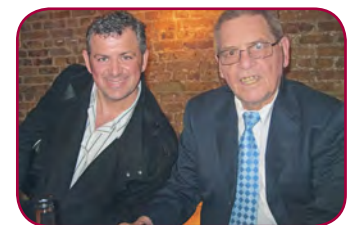
DAN OPIE BRISTOL

❑ One thing I'll always love Series 11 for is that it made my little sister Lucy a full-on *Doctor Who* fan! She's always had a passing interest while I've watched it, but with Jodie she's become a "proper fangirl", to use her words. It's so lovely to see her find her own passion for the show I've always loved.

Welcome on board, Lucy! In other news, following our tribute to Derrick Sherwin in **DWM** 533, readers have sent in memories of their own.

JENNIFER SHILDEN EMAIL

❑ I was saddened to learn of the death of Derrick Sherwin in the last issue of **DWM**. I have always had a soft spot for the late 1960s era of *Doctor Who* and Mr Sherwin was in no small way responsible for this.



❖ Steve Corke with Derrick Sherwin.

STEVE CORKE BRISTOL

❑ I was very fortunate to have met Derrick Sherwin on several occasions and each time was a huge pleasure. His contribution to *Doctor Who* was immense: reinventing the series, overseeing its transformation into colour, introducing Jon Pertwee to play the Doctor and creating UNIT too. The world of *Doctor Who* will always be grateful for his contribution. Rest in peace, Derrick!

That's all for now. Don't forget to let us know what you thought of *Resolution*. And please do keep all your letters and artwork coming in to the usual address: dwm@panini.co.uk **DWM**

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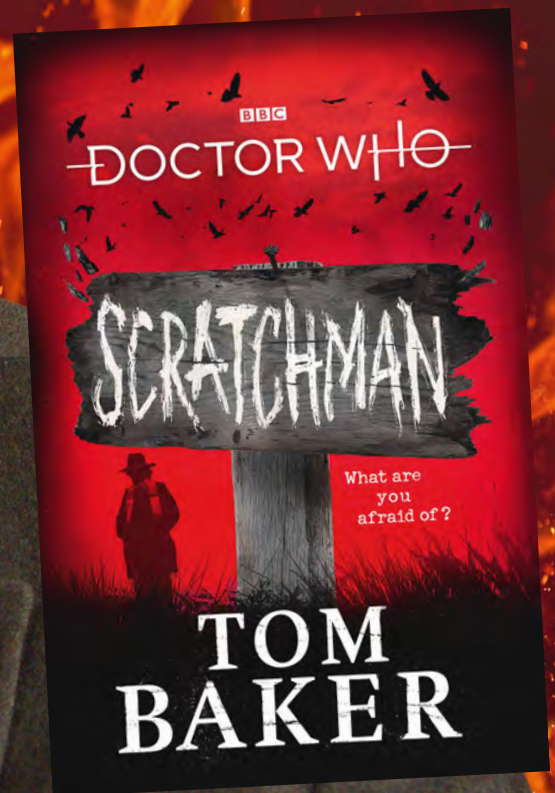
THE DEVIL MADE ME DO IT

Tom Baker's *Scratchman* has been resurrected in a new novel which pits the Fourth Doctor against an extraordinary opponent...

Interview by **EMILY COOK**

Right: Tom Baker talks to DWM on 17 December 2018.
Photo © Peter Rossiter.

Far right: Tom's latest book, and his first *Doctor Who* novel – *Scratchman*.



“I spend a surprisingly large amount of time waiting for things – sometimes the end of the world, sometimes a bus. The feeling is always pretty much the same. Anticipation, a nervous glance at the horizon, a hope that something will turn up.”

The Doctor (Scratchman, Chapter Thirteen)

Something *has* turned up. Over 40 years after Tom Baker and his *Doctor Who* co-star Ian Marter (who played Harry Sullivan) first had the idea for their very own Fourth Doctor thriller – and after failed attempts at getting it onto the big screen – the story of *Scratchman* has finally been realised.

“I always had a niggling ambition to get something written,” Tom reveals. “The BBC literary department helped me out – they’re very powerful – and now the book is here.” He proudly shows us his creation.

Scratchman is Tom’s twist on an age-old narrative. “In literature, the Devil competes with God for the soul. That’s the old story – there are thousands of versions of that.” Tom wanted to give the Devil, aka Scratchman, a new adversary in the

Doctor. The Lord of Anarchy versus the Lord of Time.

But back in the mid-1970s, this ambitious adventure had “very desultory and casual” beginnings, according to Tom. “At the time there was a film with Roger Daltrey [1975’s *Lisztomania*] which was about monsters, and that set us thinking about my idea of these scarecrows that found this powder which animated them – they were horrible and cruel, these scarecrows.

“Ian and I were working on *Doctor Who* together, and we were friends, so

of course we’d take the afternoon off and get a cab down to London to mess around in amusement arcades, playing pinball tables. That inspired another idea we had for a big scene on a pinball table. But it was as casual as that. Just two pals and we messed around.”

Nevertheless, their ideas gathered momentum as they sought to get their script for *Doctor Who Meets Scratchman* onto the screen. “We found a potential director, James Hill,” Tom recalls. “He went on to direct →

“IAN AND I WERE WORKING ON DOCTOR WHO TOGETHER AND WE WERE FRIENDS, SO OF COURSE, WE’D TAKE THE AFTERNOON OFF...”



Far left: Ian Marter as Harry Sullivan in *The Sontaran Experiment* (1975). Tom and Ian scripted the *Doctor Who Meets Scratchman* movie in the 1970s.

Left: *Scratchman* was partly inspired by Ken Russell’s film *Lisztomania*, seen here on the cover of the November 1975 issue of *Films and Filming*.



Above left: In the 1970s it was suggested that Vincent Price, seen here in the 1953 film *The Mad Magician*, could play the Devil in *Doctor Who Meets Scratchman*.

Above right: Tom now thinks that Leonard Rossiter could have been ideal casting.

Right: Tom as the Doctor in *The Ark in Space* (1975).



across Tom's face. "Oh, it was a delicious little snippet of news." The film was never made and the children's pocket money was returned.

During the long pre-production of *Doctor Who Meets Scratchman*, horror icon Vincent Price was suggested casting for the titular villain. Tom now says he'd have had a very different actor in mind. "I'd have thought Leonard Rossiter. He was a wonderful, diabolical comic actor. He would have been a very good Devil. On the other hand, with a bit of make-up, I could have played both parts. Because the Devil, as I would have played it, would be someone who actually flattered me, telling me how marvellous I was. And I'd have been terribly tempted to believe him.

"The Devil featured very much in my life," Tom continues. "It was because

of my religious upbringing. In my district in Liverpool we were all Roman Catholics and we were full of the idea of sin and the virtues of being obedient; always telling the truth, always getting to bed on time... it was all insufferable. But I was brought up knowing the difference between being a good boy and being a bad boy. You know, to be called a little devil was a very serious accusation. Or sometimes it was a compliment, I suppose – depending on the tone of voice."

The 2019 novel retains much of Tom and Ian's original concept – "but," says Tom, "it's gone on and on and become very extravagant. There are scenes in the book where some of the other Doctors appear. They keep coming and sometimes baiting me. I like that bit."

Sadly, Ian Marter isn't around to see the publication of *Scratchman*. He passed away on 28 October 1986 – his 42nd birthday – following a heart attack. Tom's thoughts turn to his late co-star, co-writer and friend. "Oh Ian," he says with a pensive sigh. "He was very young when he died. He was diabetic and sometimes he was a bit careless about it; suddenly in the middle of a scene he'd go woozy and someone would produce a Mars Bar and he was back to life again. Ian was a perfect human being really. Or nearly."

In the absence of Ian, *Scratchman* became a personal project for Tom, so much so that the resulting novel is written in the first person, from Tom's perspective as the Fourth Doctor. "It means it's my own story, doesn't it? When it came to recording the audiobook it meant I could be quite extravagant and improvise noises and shouting and laughing at my own jokes. It's a wonderful thing to be able to laugh absolutely uproariously at one's jokes. "I'm telling this story," Tom concludes, "and I'm very pleased with it. We'll see how the fans like it." **DWM**

Scratchman by Tom Baker is available in hardback (published by BBC Books, RRP £16.99) and as an audiobook (from BBC Audio, RRP £26.50) from 24 January.

"THE DEVIL, AS I WOULD HAVE PLAYED IT, WOULD BE SOMEONE WHO ACTUALLY FLATTERED ME, TELLING ME HOW MARVELLOUS I WAS."



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SCRATCHING THE SURFACE

Tom Baker's co-writer is James Goss, an author well acquainted with writing for the Fourth Doctor.

Interview by **ROBERT FAIRCLOUGH**

Above: Author James Goss helped Tom Baker with the writing of his new novel, *Doctor Who: Scratchman*. Photo © Scott Handcock.

Below: The Doctor (Tom Baker) discovers that a sarcophagus isn't all that it seems in *Pyramids of Mars* (1975), one of the series' best-loved Gothic adventures.



James Goss is no stranger to the Fourth Doctor. The novelisations of three Douglas Adams TV scripts – *The Pirate Planet*, *City of Death* and *Shada* – all have James' name on them. Now, his latest novel has arisen from a collaboration with the Fourth Doctor himself, given that it's based on a film script co-authored by Tom Baker and the late Harry Sullivan actor, Ian Marter.

"At the start of the project I sat down with Tom and a storyline, working through what a revisited version of the Scratchman story would be," says James. "Although a script of *Scratchman* exists, there were a few hints in interviews that it wasn't

quite what Tom and Ian had originally envisaged. So we went right back to the original story and built it up from there.

"We were following the lead of the original concept, which breaks down into three sections – the first third being the tale of an island menaced by scarecrows, the second being the Doctor's descent into a nightmarish underworld, and finally his confrontation with Scratchman, a figure who clearly is supposed to be the Devil.

"Tom was very influential in shaping the story," James continues. "We pitched it to him as '*Doctor Who* meets *The Wicker Man*' and he went for that. He came up with the idea of the story being narrated by the Doctor himself, which was thrilling. As a child I was obsessed by the record of *Genesis of the Daleks* which opens with Tom

booming, 'I stepped from the TARDIS...' It's very exciting to use the first person for the Doctor. It's an unwritten rule that you can never go into the Doctor's mind – a rule which the Target novels frequently broke. But it's fascinating when you do. I think there's a cut line from *The Beast Below* where Steven Moffat describes the Doctor's brain as a rollercoaster full of geniuses going 'Wheel!' Hopefully we've captured some of that.

"Tom also suggested the idea of the Doctor telling the story to the Time Lords, and from that came the idea that it was all a fable the Doctor's telling for their benefit. He's begging them to see the universe his way. The cameos by the first three Doctors were suggested by my editor Steve Cole. It seemed a perfect elaboration of elements in the original story, and we all embraced it."



It's hard not to be struck by the Gothic feel of the opening chapters – much the same Gothic feel the TV series had at the time the script was written. James concurs. "It starts out with a story that'd feel familiar to television viewers, and gradually moves into a bizarre vision of 1970s cinema. When adapting the story, we decided to make more of the first third – that eerie Gothic familiarity now takes up half of the book. Tom was very keen that this was a tale of real impact, and that we emphasise the horror of the first half. As he informed me at one point, 'The Doctor is not a jolly scoutmaster!'"

With the story told from the Doctor's perspective, it's touching to read his view of the relationship between



himself, Sarah and Harry. "You can discern the fun Ian and Tom had, putting the original concepts together," says James. "The Doctor is fuelled by illogical solutions to impossible problems, Harry is an adorably heroic bumbler, and Sarah Jane Smith is the clever glue that holds them all together. We worked closely with Tom to make sure we'd got the tone of their relationship right. He drew a contrast with John Steed and [the 1960s TV series] *The Avengers* – 'Benevolent and charm itself, fabulous technique, but no danger: it was all a lark.' Tom was keen to convey that these were three great friends in terrible danger."

The epilogue is delightful, reflecting sentiments expressed by the Curator in *The Day of the Doctor*. "Thank you," says James, smiling. "We were trying to evoke those lovely letters that used to kick off *Doctor Who Weekly*. As the book is also very much about what the Doctor is, there's a sense of him handing on the baton to the reader. We're all the Doctor. The epilogue also sort of serves as a cheeky farewell that definitely *isn't* a farewell."

In recent years, Tom has really embraced his

Doctor Who heritage.

Would James like to work with him again on another project?

"It's been an absolute privilege, even if it's also been very bizarre. He's asked me piercing questions just as I've taken a bite out of a sausage sandwich. He's sent me emails which

I've been too terrified to open for hours as they're emails from Tom Baker!

"He's been so very kind, and so gently encouraging, and so genuinely enthusiastic, helpful and adamant. It's been a project that's haunted me for

the best part of a year and I'll miss it greatly, just as I'll miss Tom's daunting shadow hanging benevolently over my inbox. I really, really hope I've done him and his Doctor justice. I'd love to work with him again." **DWM**



Above: Tom Baker with *Doctor Who* co-stars Elisabeth Sladen (who played Sarah Jane Smith) and Ian Marter (Harry Sullivan) in 1975.

Below: Tom proudly shows off his new book – over 40 years in the making! Photo © Peter Rossiter.



"You can discern the fun Ian and Tom had, putting the original concepts together."

OUT OF THE TARDIS

Tom Baker

In an interview that was conducted while work was still underway on *Scratchman*, Tom Baker tackled a random selection of questions from **Doctor Who Magazine's** TARDIS tin...

Interview by **EMILY COOK**

Above: Tom Baker dips into the TARDIS tin. Photo © Marcus Hearn.



Left: Tom tells some of his outrageous stories. Photos © Paul Taylor.

Below: Cash for questions? Photo © Marcus Hearn.

In the corner of a quintessentially English pub garden sits a Time Lord. The sun is shining, the birds are singing... and so is Tom Baker. "Heigh ho. Heigh ho," he hums merrily to himself as we join him at his table.

Doctor Who Magazine's TARDIS tin has – at long last – materialised in the hands of the Fourth Doctor. It would seem Tom's even come dressed for the occasion; his cerulean shirt and piercing blue eyes perfectly match the colour of our replica police box.

Tom examines the tin before carefully removing its lid and peering at the contents. He rummages around for a few moments before pulling out a £5 note. That wasn't in there earlier... Tom bursts into deep, booming laughter. "Oh, let's have another go!" This time – as if by magic – a whole handful of fivers. "Here, have some," he offers. After donating £5 to DWM, Tom dips into the tin for a third time. We eagerly anticipate what might come out next...

It's only questions now. But Tom's answers are priceless.

What's the best party you've ever been to?

Oh, it was absolutely unbelievable. **What was it?** You won't believe it. **Try me.** I can't even believe it myself. When I recall my behaviour at this particular party, it would damage my career irrecusably if I tell you what happened. **Just give us a little clue...** It was a meeting of nudists. **How did you end up there?** Well, I don't know. I think we must've been drinking because it was actually in the middle of Oxford Circus. **When was this?** It was 1979. Just as people can't believe my performances... apparently the sight of me in the nude, they couldn't believe that either.

"When I go to a funeral, it gives me a kind of frisson because I feel I've got the edge over the person who's the centre of attention."

What's the most expensive luxury item you've ever bought?

I recently bought myself a mackintosh. **An Apple Mac?** No, a raincoat. [Tom laughs.] And it's waterproof, unlike my Macintosh computer. It's dark green with some red flashes on it. I like the colour. **How much was it?** It wasn't all that expensive. It was £629, I think. **That's quite a lot for a coat, isn't it?** Well, not for a good raincoat. That's about the most expensive item I own because, as you can see, I haven't spent a great amount of money on clothes. I've always attracted girls who like shabby men.

Did your first date live up to your expectations?

Darling, I really, truly can't recall my first date. I had a tendency to be very vulnerable

and propose marriage, you know. If you went too fast with a girl – like in the first five minutes – that was only asking for trouble, wasn't it? **Do you feel you went too fast?** Well, I did. I went too quickly with one girl. I think within three minutes I'd proposed to her. **Three minutes?!** Yes. I'd been drinking, probably gin. **Did she say yes?** She did. **But you didn't get married?** No, no. I pulled myself together and looked at her closely. She was about 69 and had had a very hard life. I was about 41. **So did you withdraw your proposal?** Well, I fled. And because she was so old and riddled and raddled, she couldn't follow me. What was her name? I think it was Maureen. Yes. God bless Maureen. I went to her funeral actually. I wasn't invited. But I go often to funerals of people I don't know. I'm very drawn to funerals. **Why?** I don't know. There's something morbid about them. And when I go to a funeral, it gives me a kind of frisson because I feel I've got the edge over the person who's the centre of attention – because I'm still alive and they're in a box. I know it's rather sad, but there you are.

If you could travel back in time and offer your younger self some advice, what would it be?

I'd say whatever you do don't grow old. The awful thing about being old is I'm constantly signing photographs of me from 30 or 40 years ago. The fans buy and sell lots of pictures of me from the past, and they're dashing romantic pictures. What I usually do is put my hand over my face and just sign the bottom. **As an actor, do you not feel that part of you – the youthful you – is preserved in the character of your Doctor?** Yes, I think that is a consolation, but at the same time it is →





JUST THE ONE

THE WIVES AND TIMES OF JEFFREY BERNARD



GRAHAM LORD



“When I think about my happy days in Soho... you know, when I was clattering about there all those years ago... gosh, that was fun.”

→ difficult. People have sent me or given me box sets of the old *Doctor Who* stuff. I never play the whole box set, but occasionally I watch clips and I see myself running. Oh, running... *So would you tell your younger self to make the most of being young?* No, you can't do that. It's an impossible thing to do because when you're young, you can't possibly imagine being old. I mean, from what I can recall, the ecstasy of being young must be so wonderful. The way I had such energy... I could make people laugh, I could dance. It was so wonderful. But I'm old now.

Are you an early bird or a night owl?
I'm an early

bird. A very early bird. I love going to bed early. *How early?* Oh, about six o'clock at night. *How do you manage to get to sleep that early in the summer months, when it's still light outside?* I pull blankets over my head. *Make sure you leave a little air hole!* I do. And of course I've got my mobile phone so I can call my wife. I love getting up very early in the morning, too. *What time? 5.00am?* Well I wouldn't

necessarily get out of bed then but I'm awake at that time. I read a lot. But I forget a lot of what I've read, which is a tragedy. And there's nothing I can do about that. But while I'm reading I'm excited, then I put the book down and think, "Just a minute, I'll read that again." But apparently this is very common. I've read so many books and I can't remember most of them.

Similarly, I remember meeting a little old lady outside the London Palladium in Argyll Street. I was walking along, going to do a voice-over, and this little voice said, "Hello Tommy." I thought, "Tommy? Nobody's called me Tommy for 50 years." So I turned round and there's this little old lady there with quite long hair and several

bags. I said "Hello." And she said, "Tommy don't you remember me?" This often happens to actors, people say strange things. I said, "Of course I remember you. We were in a play together. You were Kate Hardcastle." She said, "No I wasn't." I said, "No, sorry. Mrs Elvsted in *Hedda Gabler*?" She said, "No, I wasn't." I said, "Really? Well, what about..." and I went through nine of these blasted productions, finding this very tedious. Eventually I said, "I'm so sorry, I don't remember you. We were in a play together, were we?" She said, "No, we used to be married."

Have you ever woken up not knowing where you are?

Yes, I have. *Where were you?* In my own bed, but I didn't know how I got there. The day before I'd been in Wales and I couldn't understand how I was awake in London – I couldn't recall a journey. *Did you ever find out?* No, I never did.

What do you see: a glass half full or a glass half empty?

These are foxy questions! Both really. We aren't supposed to be taken too seriously, are we? When I think about my happy days in Soho... you know, when I was clattering about there all those years ago... gosh, that was fun. Being in *Doctor Who* opened up so many doors. I was friendly

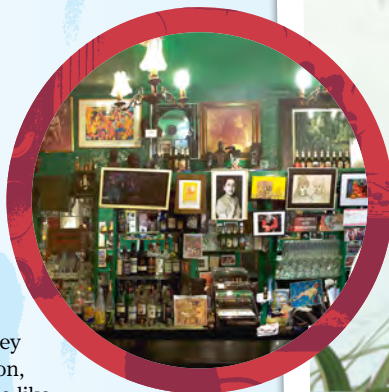
Above left:
A self-portrait of Francis Bacon, one of Tom's old drinking companions.

Above centre: Jeffrey Bernard was another of Tom's famous friends.

Above right:
Off-guard in 1980. "We'd all huddle together smoking cigarettes."

Right: "We aren't supposed to be taken too seriously, are we?"
Photo © Marcus Hearn.

with journalists who used to go to drinking clubs in the afternoon where there was raucous talk. *Who were your favourite drinking companions in those days?* The ones I remember mostly are the quite famous ones like Jeffrey Bernard, Francis Bacon, Daniel Farson... people like that. It was in the days when there was a very serious afternoon drinking culture in clubs – *sleazy* clubs. They had to be sleazy. We'd all huddle together smoking cigarettes. Sometimes I think Jeffrey Bernard smoked two at a time. He had a terrible cough. Anyway, that was a period when I was clattering about...



But a happy period? Well yes, I think so. It was happy, but sometimes I used to feel that I was wasting time being there. I would often say to Jeffrey, "We had a wonderful time yesterday. What did we do?" And I began to think, "This is really not a good idea actually, having such a wonderful time and then not being able to recall it." And so did I have a wonderful time? Was I happy? They say, "Well yes, you were happy, but when you stripped off and then climbed over the roof –" I said, "Did I do that?" *And did you?* Well, that's what they said. *But you had no recollection?* No. So what was the point? I had to really pull back.

Who is your guru?

My wife. She's my counsellor. She's so sensible. And she makes me happy. She's at home waiting for me now. When I got married for the third time, 32 years ago, that changed my whole life. When you've already been married once or twice, marriage is a pretty nerve-racking decision. You know, I used to get over-excited. I used to find life difficult without a gin and tonic. But because of the love of a good woman, I now find it quite easy to live without a gin and tonic. When I married Sue, I was definitely starting to pull myself together. Trying to be calmer, fitter, more considerate

and less – a *little bit* less – self-centred. *Only a little bit less?* Yes. [Tom laughs.] I wouldn't want to go the whole hog.

Have you ever asked anyone for an autograph?

No, I haven't actually. It would make me very embarrassed to ask someone for an autograph; I would never want to

bother them. I think I may have asked writers in a bookshop to sign a book, but that's a different thing altogether because you've bought the book, so they don't mind. However, when people ask me for my autograph, I *always* oblige – I'm never bad-tempered with them. I like being the centre of attention, you see. I've always had a desire to amuse people and to make them laugh, even as a child.

What was your last dream about?

Let's see, you'll like this lie... Actually, I'm not into happy dreams really. Sometimes I have anxious dreams about being lost. In my dreams, I have this confusion about being lost and not being certain of who I am. It's horrid. Not being certain of who you are is probably a very common dilemma for actors. I think a lot of actors might have similar dreams.

What object would you save first if your house was on fire?

I'd rescue my wife, and the cats and the dog. And then get outside and make the best of it. What a terrible thought – my beautiful old house! How awful. *Let's move on to a happier subject... →*

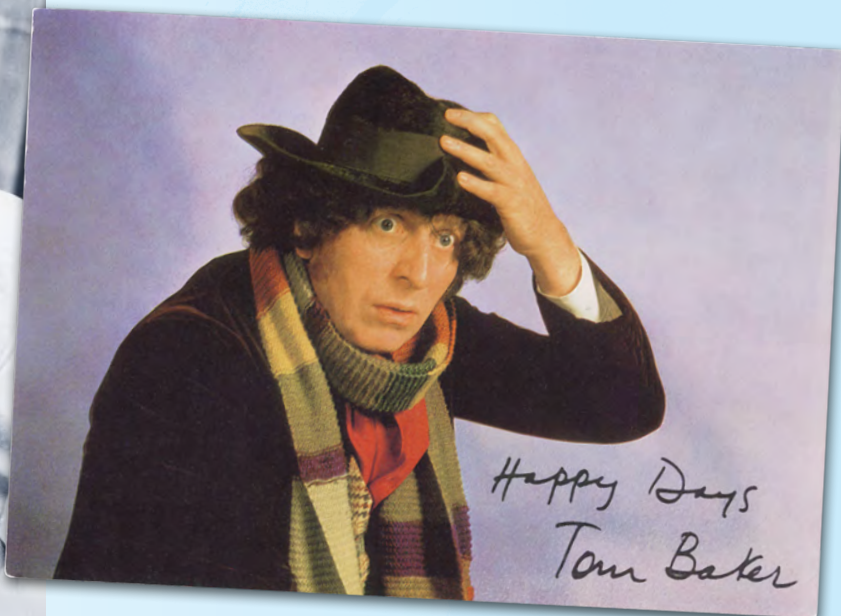


Far left: One of Tom's favourite haunts was the Colony Room Club.

Left: Tom recalls happy days clattering about in Soho. Photo © Paul Taylor.

Below left: Signing autographs in September 1976.

Below right: A promotional postcard from the mid-1970s.





→ [Tom reaches into the tin.]

No, I can't answer that! I'd better put that one back. *Which question was it?*

[Tom chortles but says nothing. He picks out another.]

Are you finding the girl who's doing this interview very attractive?

Yes, I am. And I don't think you'd thank

for me going on about that. *Are you just making up questions now, Tom?* Yes, I am. But yes, I'm finding her terrifically attractive. In fact, hold on a moment... [Tom takes his pulse.] I used to be a Doctor, you know. It's 184. That's my pulse.

If you weren't doing your current job, what would you be doing?

I suppose I'd be begging in the streets. When you're an actor, you can't really imagine doing anything else. I mean, I'm acting all the time. I never stop acting. I can't tell the difference. I want to please people. And entertain them. And help them. If we were out together, you and I, I'd help you across the street and things like that. Protect you. You don't look as if you believe me...

Well, personal protection from the Doctor – it's quite an offer. Do you really mean it? Yes, of course I do.

If you had three wishes, what would they be?

This invites me to be sentimental

“When you're an actor, you can't really imagine doing anything else.”

and selfish. My wish would be to be free of aches and pains. Have you noticed that old people are often pulling faces? The reason they're pulling faces is that every now and then they get spasms of agony. And so when you're talking to some little old lady and she suddenly goes “argh” [Tom pulls a pained expression], I think, “Is that the effect I'm having on her? Or is it her arthritis?” And frequently it's the effect I'm having on her. But sometimes it's her arthritis. And I'm like that now. When I get up, if I've been sitting still for a long time, sometimes I find myself making noises, wincing, you know. So... what was that question? *You have two more wishes.* Oh, yes. Free of aches and pains. Actually, if I was free of aches and pains I don't think I'd need any more. Because I'm very happy at home and I wouldn't want to be greedy. I'd hate to be greedy. But sometimes I'm inclined to be greedy, you know? When something is going well, like this interview, I want it never to stop. *Sadly there's only time for one more question...*

How would you like to be remembered?

That's difficult. I don't know. I hope that I'll be remembered affectionately, as someone who did his best to laugh, and to make other people laugh. But it won't matter because I won't be there, will I? How terrible. I won't be there... **DWM**

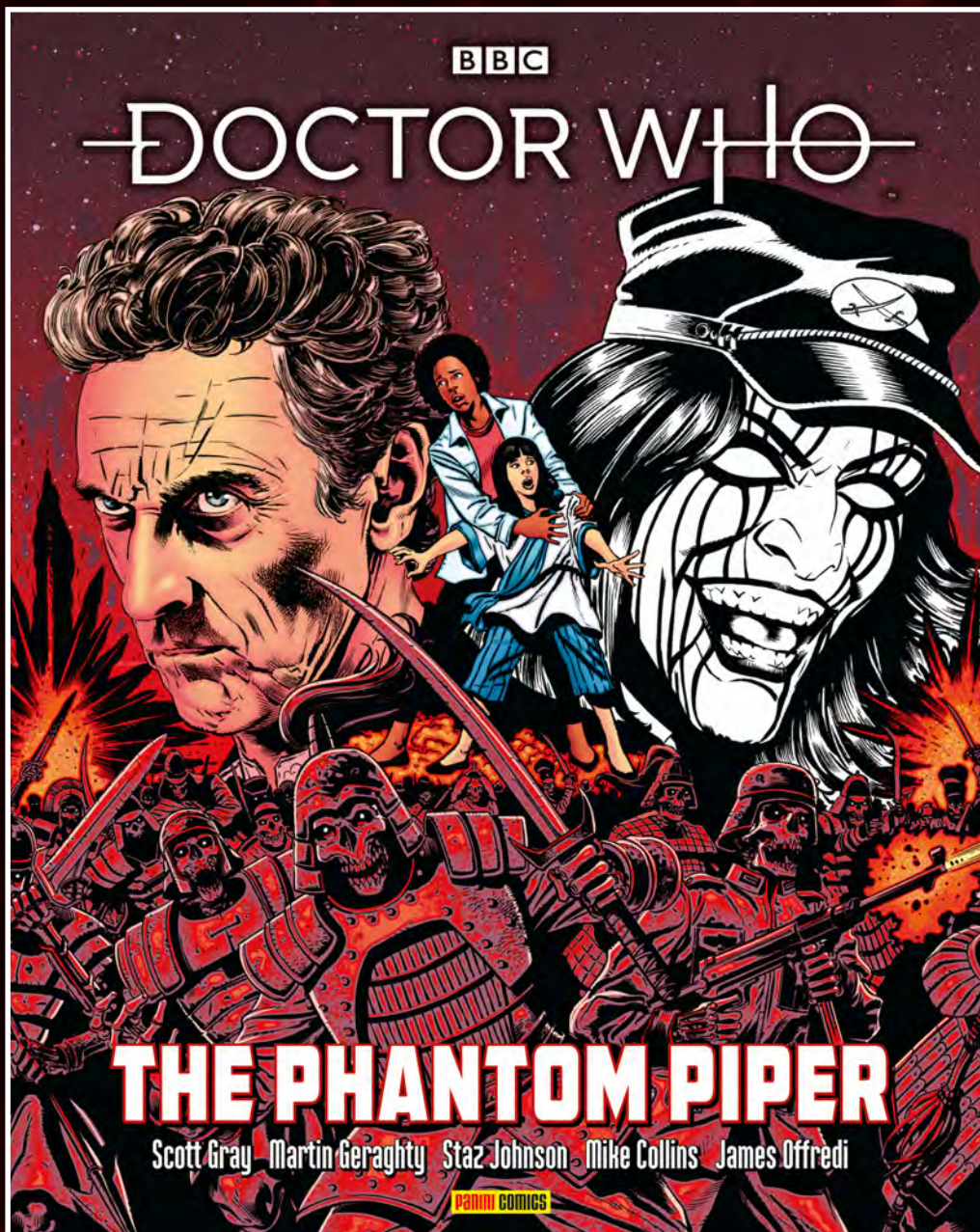
Doctor Who: The Collection – Season 18, starring Tom Baker, is released as a Blu-ray box set on 25 February. It's available to pre-order now.

Top left: Tom at home with his dog Poppy. Photo © Sue Jerrard.

Top right: Tom considers his three wishes. Photo © Paul Taylor.

Right: “I hope that I'll be remembered affectionately.” Photo © Marcus Hearn.

NEW ADVENTURES IN TIME AND SPACE!



The latest collection of comic strip stories from the pages of **Doctor Who Magazine**.
The Twelfth Doctor and Bill Potts star in four awesome new adventures!

Plus: a special feature revealing how the strips were created, with contributions
from the writers and artists, plus never-before-seen artwork!

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ALSO AVAILABLE



Lens Flair

Shaun Dooley played Epzo – Muxteran pilot and Rally of the Twelve Galaxies finalist – in *The Ghost Monument*. But that wasn't his only creative contribution to Series 11...

Interview by **EMILY COOK**

Shaun Dooley and Jodie Whittaker are old friends. “We’ve known each other *way* too long,” he says, laughing. “We’re

both Yorkshire kids, you see. And we worked together in *Broadchurch*. I’m so pleased that the first time I got to do *Doctor Who* was this series, with Jodie.”

Shaun starred as the competitive Epzo in *The Ghost Monument* (2018). “Epzo is totally different from me,” he says, reflecting on the role. “Susan [Lynch, who played Angstrom] is actually more like Epzo than I am. I’d rather help the straggler win the race with me rather than dash on ahead. I’m more Shackleton than Scott, if you want to use history.”

Despite their differences, Shaun says he loved his character. “And I love Jodie’s Doctor too,” he adds. “My daughters were very excited to see Jodie as the Doctor. The other day, my six-year-old got herself dressed for

school and she came down wearing a rainbow top and a long coat and said, ‘I’m dressed up as the Doctor.’ Two minutes later she’d cut up a piece of cardboard, put some tin foil round it and written on it ‘sonic’ and ‘screwdriver’ – both spelt wrong. She was using it to zap everything. And I thought, ‘When I was growing up there was no way young girls would’ve been dressing up as this hero on television.’ As the dad of three girls I love what this rebranding has done.”

What did Shaun’s daughters make of seeing their dad in *Doctor Who*? “They were quite nonplussed actually. We’ve played down the whole thing that I’m an actor because we don’t want them thinking it’s anything important compared to other people’s jobs. You know, important jobs like saving lives.”

In fact, Shaun has other talents besides acting. “I do a lot of photography,” he tells us. “I did an Aqualung album cover ten years ago and I’ve taken on-set pictures for magazines. I’m always looking for a good shot.” →





Opposite page below:
Shaun Dooley as Epzo
and Jodie Whittaker as
the Doctor in *The Ghost
Monument* (2018).

Left: An atmospheric
photo of series regulars
Mandip Gill, Tosin Cole,
Bradley Walsh and
Jodie Whittaker, taken
by Shaun during the
making of *The Ghost
Monument*.

Photo © Shaun Dooley.

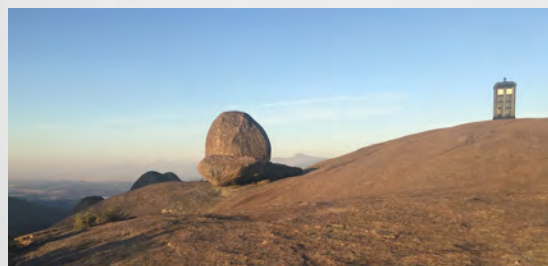
Top: Epzo is determined
to win the Rally of the
Twelve Galaxies.

Below: The Doctor
and Epzo argue.

Bottom: The end of the
race is in sight!



"I do a lot of
photography. I'm
always looking
for a good shot."



“I don't normally get this, but it was a really odd moment where I knew I was going to get the shot I wanted.”

→ A good shot is exactly what Shaun found on his trip to South Africa while recording his episode of *Doctor Who*. “One evening we took this really long, snakey road to the top of Paarl Mountain. Jodie and the companions were already at the top, filming, and we had to join them to do this particular scene while the sun was setting. As we went round this corner, I suddenly saw the TARDIS on top of this mountain range. There was nobody else there and it looked amazing. I'm a big *Doctor Who* fan so I was like, ‘Stop the car, stop the car,’ so I could take some landscape pictures of the TARDIS.

“We recorded the scene – all really rushed because the sun was setting and we were losing the light – and as we were packing up to leave the top of the mountain, I saw the South African boom op, I think it was, walking past and he was really beautifully backlit at the top of this huge rock.

“I've taken a lot of pictures in my life in silhouette with back lighting – I really love that sort of thing – so I was like, ‘Jodie, Jodie, Jodie, go and stand up there.’ I got her to face sideways, facing out to my right. I don't normally get this, but it was a really odd moment



Above: Some of the pictures Shaun took on location in South Africa.

Photos © Shaun Dooley.

Right: This photograph of Jodie Whittaker, which Shaun took on Paarl Mountain, became an iconic image of the 2018 series.

Photo © Shaun Dooley.

ONE FOR THE KIDS

I was gutted that I never actually got to go inside the TARDIS in character,” says Shaun.

“When I first read the script I thought, ‘We’re going to get a TARDIS bit...’ But then we didn’t and I was like, ‘Nooo!’”

Shaun did, however, get the opportunity to visit the Doctor’s spaceship off screen, and he took his three girls with him. “I was like, ‘Kids, don’t touch anything!’ – because they were just setting up for a take. But Mark Tonderai, the director, said, ‘Go on kids, jump on the set, have a little play around.’”

“The set is totally kid-friendly,”

Shaun continues. “My girls ran on and they played with everything. There was a spark there who had my youngest with her while she was changing the lights in the studio and pushing all the buttons, and I thought, ‘This is how work should be.’ I said thanks at the end and the feedback that kept coming back was, ‘It’s a great reminder who we’re making it for.’”

As a fan himself, what did Shaun make of the whole TARDIS experience? “Well, I actually stayed off the set initially because I was so



nervous about the kids running round it,” he says, laughing. “But after they’d gone back to London, I then snuck into

the TARDIS on my own just to have a moment on it. When I walked on, I was in bits. It was *very* exciting.”

where I knew I was going to get the shot I wanted. I felt a wind coming in from the side and I said to Jodie, ‘Keep looking that way. Don’t move.’ The wind came and it just lifted her coat up. I went click on my iPhone, and I was like, ‘I’ve got it!’ It was a beautiful, perfect moment. I showed Jodie the picture and she was like, ‘Oh wow.’ Honestly, I was so chuffed.”

Wait – that picture was taken on a phone camera? “Yeah,” says Shaun, as though he can’t believe it either. “Shot on an iPhone. Only an iPhone 6 as well! Sometimes on jobs I take my camera but it’s really big and a bit cumbersome to carry around. So when we were in South Africa I just took my phone and cleared all the space.”

With the Doctor herself impressed by Shaun’s photo, he then sent it on to executive producers Chris Chibnall and Matt Strevens. “I said to them, ‘I think

I’ve got a great picture of our Doctor.’ And they were like, ‘This is amazing!’ Then publicity came on board... and now I’ve got a cup and a T-shirt with it on.” Shaun beams. “The image is everywhere! I’m going to get it framed.”

The special thing about the image, according to Shaun, is that it was taken in such a spontaneous moment. “My sister sent me an in-depth article which looked into exactly what the photo meant. It’s really amazing how we over-analyse what we see and assume the thought that’s gone into it, when actually, in this case, it was a moment grabbed and then we ran with it. I think that’s really nice.”

As a photographer and *Doctor Who* fan, Shaun says that “It’s an honour to have been responsible for an image that’s become synonymous with the rebranding of the new Doctor. To be the person who took that picture...”

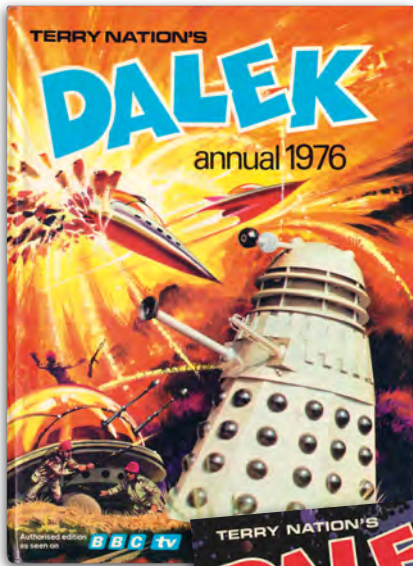
Relishing South Africa’s photographic opportunities was the highlight of Shaun’s time working abroad. “I climbed to the top of Table Mountain, got right to the edge and I sat there for ages with my legs dangling off, just looking out at the world,” he recalls. “Then I took lots of pictures, all on my iPhone.”

“In fact, you’ve reminded me... I’ve got to look at getting a better portable camera.” **DWM**

Above: Shaun enjoyed visiting the TARDIS set with his three daughters.

Below: Another stunning view captured by Shaun in South Africa. Photo © Shaun Dooley.





DALEK WORLDS

For four years in the late 1970s, the *Dalek Annual* was a must-have item for the discerning *Doctor Who* fan. Now, BBC Audio has brought its timeless tales of galactic resistance and derring-do back to life in the *Dalek Audio Annual*.

Feature by **STEVE LYONS**

Above: Terry Nation's *Dalek Annual 1976*.

Right: The *Dalek Audio Annual* features new readings of stories from the *Dalek Annuals* published in the 1970s.

Below: An illustration by Edgar Hodges for *Terror Task Force*, the first story in the *Dalek Annual 1976*. The adventure introduced Joel Shaw, Reb Shavron and Mark Seven of the Anti-Dalek Force.



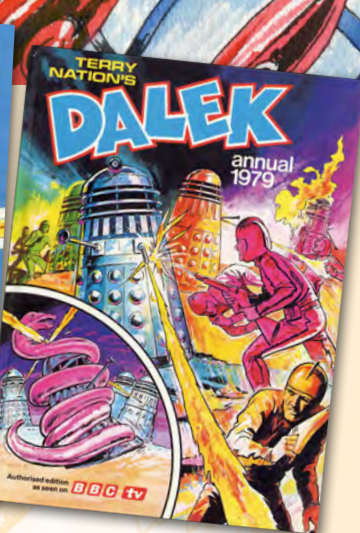


think one's age determines which wave of 'Dalekmania' you're more familiar with," says Michael Stevens, *Doctor Who*

Range Editor at BBC Audio and executive producer of its *Audio Annuals* series. "For me, it's that mid-to-late 1970s period when there was a *Dalek Annual* every year, the paperback *Dalek Special*, toy models from Palitoy and Denys Fisher, and the *Genesis of the Daleks* LP."

The four *Dalek Annuals* are dated 1976 to 1979, though each of them appeared in shops in time for the previous Christmas, as was customary. World Distributors had published a *Doctor Who Annual* most years since Christmas 1965, but had never before had access to the Doctor's arch-enemies. They'd lost out, during Dalekmania's first flush, to Souvenir Press, who published *The Dalek Book*, *The Dalek World* and *The Dalek Outer Space Book* in 1964-66.

World's *Doctor Who Annuals* were usually compiled in-house – sometimes, notoriously, by people unfamiliar with the TV show. Their *Dalek Annuals*, however – in common with the Souvenir volumes



before them – boasted the services of the Daleks' creator himself. Indeed, strictly speaking they're titled *Terry Nation's Dalek Annuals*. Nation's agent at the time, Roger Hancock, was keen to build a brand around his client's name and insisted on this prominent credit.

"I reckon he's very much the Ian Fleming of the *Doctor Who* world," Michael suggests. "A committed, hard-working writer with an ambitious vision for his characters and a determination to see them treated with integrity in all their media appearances. The 1970s annuals are very solid in their Dalek lore, and I think by that time a lot of Terry Nation's original ideas and concepts had crystallised. Bottom line is, they're very tightly written. It's also fascinating to speculate that some of the stories told here may have sprung from ideas for the abandoned Dalek TV series which Nation tried to get off the ground in the late 1960s."

The *Dalek Audio Annual* dusts off five of Nation's stories, which are read by three familiar *Doctor Who* actors. "I knew from the outset that Nick Briggs should be at the centre of the project,"

says Michael. "Apart from being the authentic voice of the Daleks, he's an ardent Dalek enthusiast and a very good reader. Louise Jameson and Matthew Waterhouse are both excellent readers in their own right, added to which Louise's time as Leela in *Doctor Who* was contemporaneous to the original annuals. It's also nice to have a female voice for stories involving Reb, the only woman in the books! Matthew has previously expressed his love of the *Doctor Who Annuals*, and indeed recorded stories for our first two *Doctor Who Audio Annuals*."

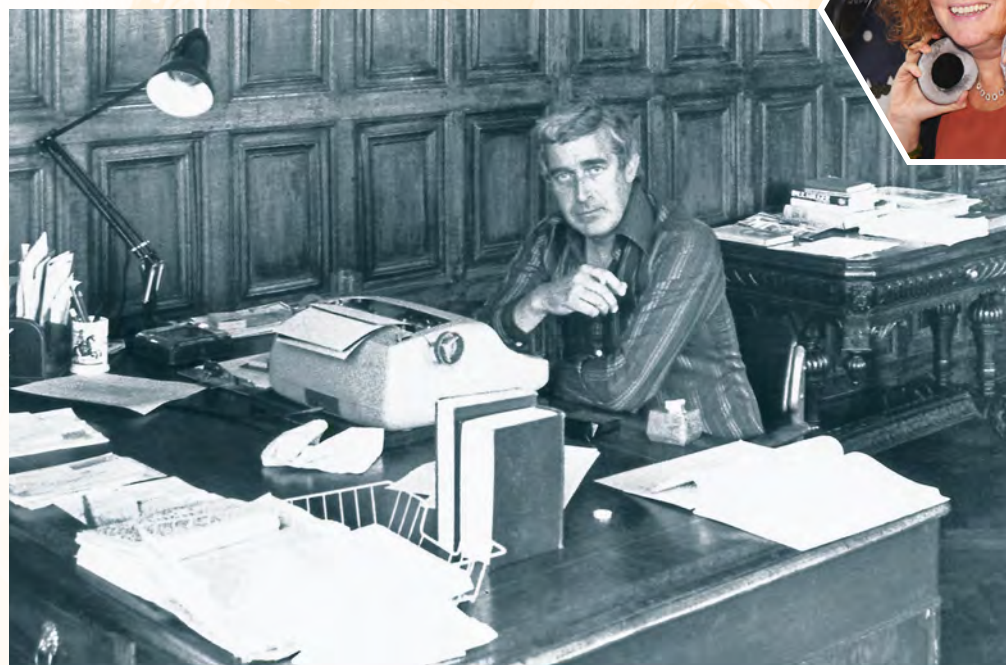
Louise and Matthew also belong to that small subset of *Doctor Who* stars who never got to meet the Daleks on screen. "That wasn't at the forefront of my thinking," admits Michael, "but it's a happy coincidence."

"Like many lads at that time, I got the *Doctor Who Annual* every year, and the *Dalek Annual* too, while it lasted," Matthew Waterhouse recalls. "I read them quickly and with great pleasure. I have no sense of having had even a basic 'critical' view of them at all. I simply enjoyed them. I liked the novelty of Dalek stories without *Doctor Who* →

Above: The covers to the *Dalek Annuals* for 1977, 1978 and 1979.

Below inset: Louise Jameson, who played Leela in *Doctor Who* in 1977, in studio for BBC Audio. Photo © Neil Gardner.

Bottom: Terry Nation, the writer who created the Daleks, at work in the mid-1970s. Photo © Joel Nation.





Above left: Dalek Audio Annual reader Matthew Waterhouse played Adric in *Doctor Who* from 1980-82. Photo © Neil Gardner.

Above right: *Exterminate! Exterminate! Exterminate!* was the second story in the Dalek Annual 1976. Artist Edgar Hodges was clearly inspired by the 1974 TV story *Death to the Daleks*.

Below left: The Dalek Annual 1978 included a guide to Davros, whose only on-screen appearance up to this point had been in *Genesis of the Daleks* (1975).

Below right: A special feature demonstrating how Grenium can make Daleks invisible for a period of time.



"I try to keep voice characterisation to a minimum when I do audiobooks," Nick explains, "otherwise it becomes a bit of a freak show of outrageous accents and vocal gymnastics, which distract from the story. That said, I did choose subtly different voices for the characters. It's often a case of the intent of the character, rather than a particular voice. Neil Gardner, who produced

favour of wiping out the human race. So it's always best to make the drama human, but subject the humans to the terrors the Daleks can inspire. Seeing the human reaction to a Dalek makes the Daleks more terrifying and the humans more heroic. I've always followed Terry Nation's principles of storytelling on this."

Nation introduces his human heroes in *Terror Task Force*, the opening story of the 1976 annual. In an undated future, Joel Shaw is summoned to the United Planets Defence Complex to be awarded the rank of Space Major and appointed commander of the newly formed Anti-Dalek Force. His joint deputies are "beautiful Martian girl" Reb Shavron and the oddly serene Mark Seven.

More ADF members appear over the next few years, usually relating their exciting exploits to Shaw – and, of course, Nation treats us to the usual complement of familiar character names, most notably Galactic President Cal Tarrant. Similarly, two members of his ADF command triumvirate are named for his children, Joel and Rebecca.

these, spoke to me about what Louise and Matthew had done for their stories. I also heard some of Louise's work on the leading female character, just to be sure I wasn't doing anything too wide of the mark she'd set. I made sure Mark Seven sounded fairly calm, without giving the game away too much – since the big reveal at the end of *Terror Task Force* is that, shock horror, he's an android!"

The *Audio Annual's* sound design is provided by David Darlington, who has worked on many of BBC Audio's *Doctor Who* products. "How much you want to evoke the parent TV show is an interesting question," he says. "The Target readings range, for instance, is deliberately trying to reinterpret the stories with a fresh audio palette, in terms of both effects and music. I think, given that there are such identifiable sounds associated with the Daleks – voices, guns, the heartbeat background and so on – it would be foolhardy to ignore that excellent shorthand.

SPECIAL FEATURES

As usual with World Distributors products, the tales in the *Dalek Annuals* are

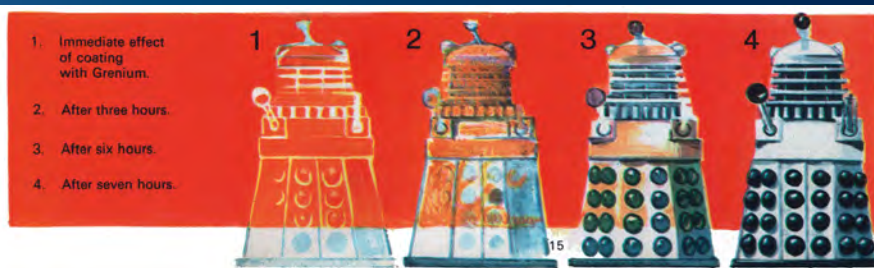
interspersed with short 'bonus' features. Readers can study the anatomy of a Dalek, learn about the creatures' attempt to create invisible paint, or prove their worthiness to join the Anti-Dalek Force by solving simple puzzles.

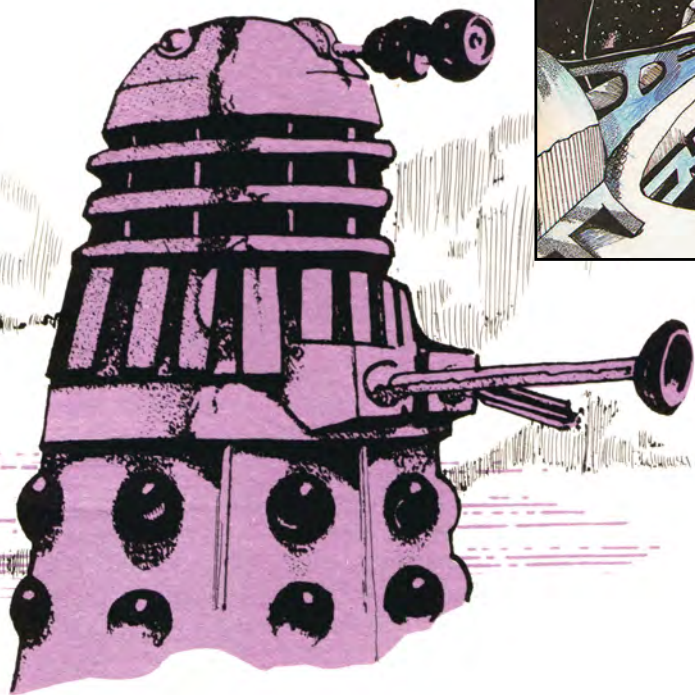
Parallels between the histories of Earth and Skaro are explored, and the 1978 annual expands on the life

story of Dalek progenitor Davros, who's otherwise surprisingly absent from these volumes. The feature hints at how Davros might return, following his apparent death in *Genesis of the Daleks* (1975). Clearly, Terry Nation already had the plot of *Destiny of the Daleks* (1979) in mind...

Five of these features have been adapted for the *Dalek Audio Annual*. Michael Stevens explains: "Unlike the supporting

features in the *Doctor Who Annuals*, which were often not related to the TV programme, those in the *Dalek Annuals* are sprung from the same fictional universe as the main stories. Features such as *Mark 7 Humanoid Robot* and *The Dark Side of Skaro* expand on characters and environments from the stories themselves, and enhance our feeling that the Dalek threat is real – which, of course, it is!"





“I WAS GIVEN HAND-TYPED PAGES OF THE STORIES THAT I WAS LED TO BELIEVE WERE ACTUALLY WRITTEN BY TERRY NATION.” PAUL MARK TAMS

“The collection also has to be more coherent as a whole – all sounding part of the same universe – than, say, *The Penalty* and *The Radio Waves* [stories in *The Second Doctor Who Audio Annual*]. I enjoy getting to be unabashedly synthetic as well, in a way that other jobs can’t really encompass. There are loads of 1970s-sounding synthesiser noises, trying hard to create the illusion that, in a small way, this just might’ve been the *Daleks* TV show that never happened. Just imagine...”

The *Dalek Annual 1976* was illustrated by World Distributors veteran Edgar Hodges. Later volumes included work by Walter Howarth, Paul Crompton and other names familiar – or soon to be familiar – from the *Doctor Who* *Annals*. In the middle two volumes, however, several Dalek strips from the 1960s comic *TV Century 21* were reprinted as a cost-cutting measure.

The text stories in the 1979 annual were illustrated by a teenaged newcomer. “I was 15, still at school, and used to send drawings to World Distributors and other UK publishers,” recalls Paul Mark Tams, better known to us these days as the creator-producer of various K9-related products, along with his business partner Bob Baker. “[Art director] Ron Smethurst used to

encourage me to continue and, as soon as I hit 16, he invited me to come to their art studio in Manchester. I was commissioned to do some drawings, not of Daleks but of a *Space:1999* character called Maya. On the strength of those, he offered me my first professional commission, one he was having a bit of a problem with.”

Paul admits that he found it difficult to make Daleks look dynamic. “They’re so precise, if you do them straight from photographic reference. This was pre-internet so I had to make do with what I could find, including the previous annuals. I regret not doing my own spin on them now.” Feedback from the Daleks’ creator was positive, however. “I was given hand-typed pages of the stories that I was led to believe were actually written by Terry Nation. I was told that he was well-pleased and that I’d fleshed out the characters really well.”

Ed Cowley – a character that Paul drew for the story *Blockade* – looks rather familiar. “I wanted to inject something into the stories as a tribute – firstly to the style of artist Frank Bellamy, as he was a great influence on my early work, and to *Doctor Who* itself. So I unashamedly

used photographic reference of William Hartnell for that character. I borrowed some ten-by-eight photos from a school friend. I also did likenesses of my parents as characters. And yes, it does say DWAS [Doctor Who Appreciation Society] on the side of the spaceship!

“Working for World Distributors back then was an achievement, and very well paid,” says Paul. “Ron Smethurst was a very big encouragement, and I gained more from him than any art teacher. I kept in touch and did some further freelance work for them. A few years later, World asked me to do the first Colin Baker annual. I was so busy at the time, I had to regretfully decline it!”

Not every *Dalek Annual* story features the ADF. A couple take a different approach, pitting ordinary Earth boys against the masters of Skaro. *Timechase*, in the 1976 annual, stars a pair of brothers whose uncle has built two time machines. The Daleks steal one, and the brothers pursue them in the second.

“I like the way it uses the classic children’s fiction trope of kids staying with their clever uncle and having an adventure,” enthuses Matthew Waterhouse, narrator of *Timechase* for the *Audio Annual*. “A bit of the Hardy Boys and a lot of Enid Blyton. According to 1970s children’s fiction, every middle-class boy or girl has a clever uncle – though the uncle in *Timechase* is unusually clever even by the standards of clever uncles. His building two time →

Left: An illustration by Paul Mark Tams for the text story *The Planet That Cried ‘Wolfl!’*, in the *Dalek Annual 1979*.

Above: An illustration for *Blockade*, a text adventure which featured in the *Dalek Annual 1979*. Paul Mark Tams used a reference of William Hartnell as the Doctor for one of the characters in the story.

Below: An original paste-up for the title page of the 1978 annual. Image courtesy Mick Hall.





Above left: Nicholas Briggs has provided the voice of the Daleks in *Doctor Who* since 2005, and is a reader on *Dalek Audio Annual*. Photo © Neil Gardner.

Above right: The Daleks arrive in Pompeii during the eruption of Mount Vesuvius in *Timechase*, a story from the *Dalek Annual 1976*. Illustration by Edgar Hodges.

Below left: The anatomy of the ADF's android agent, Mark Seven.

Below right: In 2010 Big Finish adapted the pilot script for Terry Nation's proposed series *The Daleks*. *The Destroyers* starred Jean Marsh as Sara Kingdom and is available as part of *Doctor Who – The Lost Stories: The Second Doctor Box Set* from bigfinish.com

→ machines is presented as merely impressive in the way a new submarine or a new secret code might be impressive. There's no sense his invention could change, possibly ruin, the world.

"After the boys have their exciting adventure with the Daleks, we know that clever uncles will continue to live in ivy-covered country cottages and invent things, and nephews will stay for the holidays and have adventures. You can tell this annual was designed for boys, because girls barely exist."

Timechase takes us to the trenches of World War I, to Pompeii during the eruption of Mount Vesuvius and – in a sequence familiar to anyone who has seen *The Chase* (1965) – to the deck of the *Marie (sic) Celeste*. "I like the way the machines land in only famous, action-packed moments of history," says Matthew. "But, of course, this

story must have introduced the Pompeii tragedy to most of its readers, so I suppose it has a mildly educational aspect. I'm fairly sure I wouldn't have known of it when the book came out. Also, I'm intrigued as to how, after three Daleks have been destroyed at various times in history, they apparently give up. If I were the Dalek leader, I think I would send a million Daleks to Earth to get my hands on time travel. Anyway, it's all jolly good fun – and that seems exactly the right phrase."

"They're very much cast in the *Boy's Own* mould and are completely of their time," agrees Nicholas Briggs, speaking of the *Dalek Annuals* in general. "The female characters are woefully underserved and mostly quite badly discriminated against. It's all part of the



unconscious bias of stories back in those days. There's a feel of the 'with one bound Jack was free' kind of storytelling and the 1970s perspective on future technology is endearingly ridiculous from our current perspective.

"Having said all that, Terry Nation was such a great storyteller, you always get caught up in the urgency of his tales. He always has a strong concept and hook for his stories, and these are no exception. In some ways you feel he could have done these in his sleep or at least dashed them off in an afternoon – but they're great, great fun. I really loved doing them, and would love to do more." **DWM**

MARK SEVEN

One ADF member has a surprisingly storied history. Agent Seven first appeared in *The Dalek Outer Space Book* in 1966. He was a humanoid robot, built on Earth by the Space Security Service (seen on TV in *Mission to the Unknown* and *The Daleks' Master Plan*, 1965–66). As head of SSS

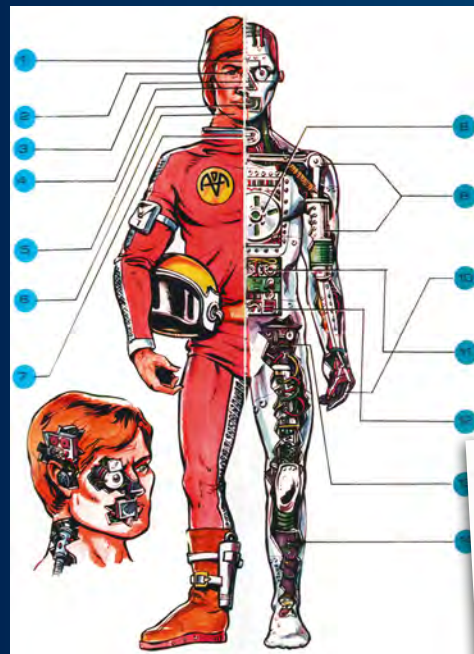
security, his job was to root out Dalek infiltrators.

Seven possessed super-human strength, speed and endurance. He could read a newspaper from five miles away, hear a pin drop from four miles and housed a sophisticated radar unit in his nose. Nevertheless, he was "impossible to distinguish... from a normal human being."

Terry Nation revamped the character for *The Daleks*, a proposed TV series for which he wrote a pilot episode, *The Destroyers*, in 1966. This finally saw the light of day in 2010, adapted for audio by Big Finish Productions. The newly christened Mark

Seven was still an SSS member, fighting alongside his old *Outer Space Book* colleague Sara Kingdom (Jean Marsh). Alan Cox played Seven, a character described as "handsome in the most classical sense... in the mould of Adonis, Dorian Gray and the Greek gods."

He 'returned' some 35 years earlier in the *Dalek Annuals*, as joint second-in-command of the Anti-Dalek Force, with even his colleagues initially unaware of his android nature. Having been a part of *Doctor Who*'s expanded universe for over half a century, Mark Seven will finally meet the Doctor himself – in his fourth incarnation – in an upcoming Big Finish production.



THE WARMONGER

PART FOUR

SCOTT GRAY: Story - JOHN ROSS: Art
JAMES OFFREDI: Colours
ROGER LANGRIDGE: Lettering
PETER WARE & MARCUS HEARN: Editors

CLOSE
YOUR EYES,
DOCTOR. I
PROMISE YOU
WON'T FEEL A
THING...

WH--?!

HOLD IT, LADY!
YOU WANNA HURT THE
DOC, YOU GOTTA COME
THROUGH ME FIRST!

SKAAAS!!!

WAIT
FOR ME I
THINK I GOT
THE HANG OF
THIS
NOW!

WHAAAA!!!

LOOK
OUT!

OOOF!

KLUMP-KLUMP-
KLUMP!

FWUMP!

VENUSIAN AIKIDO,
BERAKKA! YOU SAY
"PREDICTABLE"...

I SAY
"CLASSIC!"

AAAK!

THANKS,
LADS, YOU LOOK
BRILLIANT!
WHERE'D YOU
GET THE
GEAR?

A COUPLE OF
ACTORS WERE WEARING
THESE A WHILE AGO. WE
GOT LOCKED IN THEIR
DRESSING ROOM!

SORRY WE
TOOK SO LONG
TO FIND YOU,
DOC, THIS PLACE
IS MASSIVE!
WHAT NOW?

FIRST,
WE FIND
YAZ...

THEN
WE END A
WAR.

DAYBREAK IN THE CITY OF RADIANT STONE. TWO SOLDIERS CONTINUE THEIR ENDLESS STRUGGLE.

NEITHER CAN REMEMBER HOW IT BEGAN, OR EVEN WHY.

THE FORCE OF KRAYTOS'S BLOW SHATTERS EVERY WINDOW WITHIN A THOUSAND METRES.

THRAK!

SHRA!

A TEMPLE THAT HAS STOOD FOR SEVEN HUNDRED YEARS TURNS TO DUST.

TUMAT IS UNAWARE OF HIS SURROUNDINGS. UNAWARE OF ANYTHING...

KROSSH!

... EXCEPT HIS ENEMY.

HEY, TUMAT! YOU'RE OVER, MAN! I'M GONNA MESS YOU UP! I'M GONNA KICK YOU ALL THE WAY TO VENUS!

HAS YOUR BODY SHRUNK TO MATCH YOUR COURAGE, KRAYTOS?

I WILL CRUSH YOU!

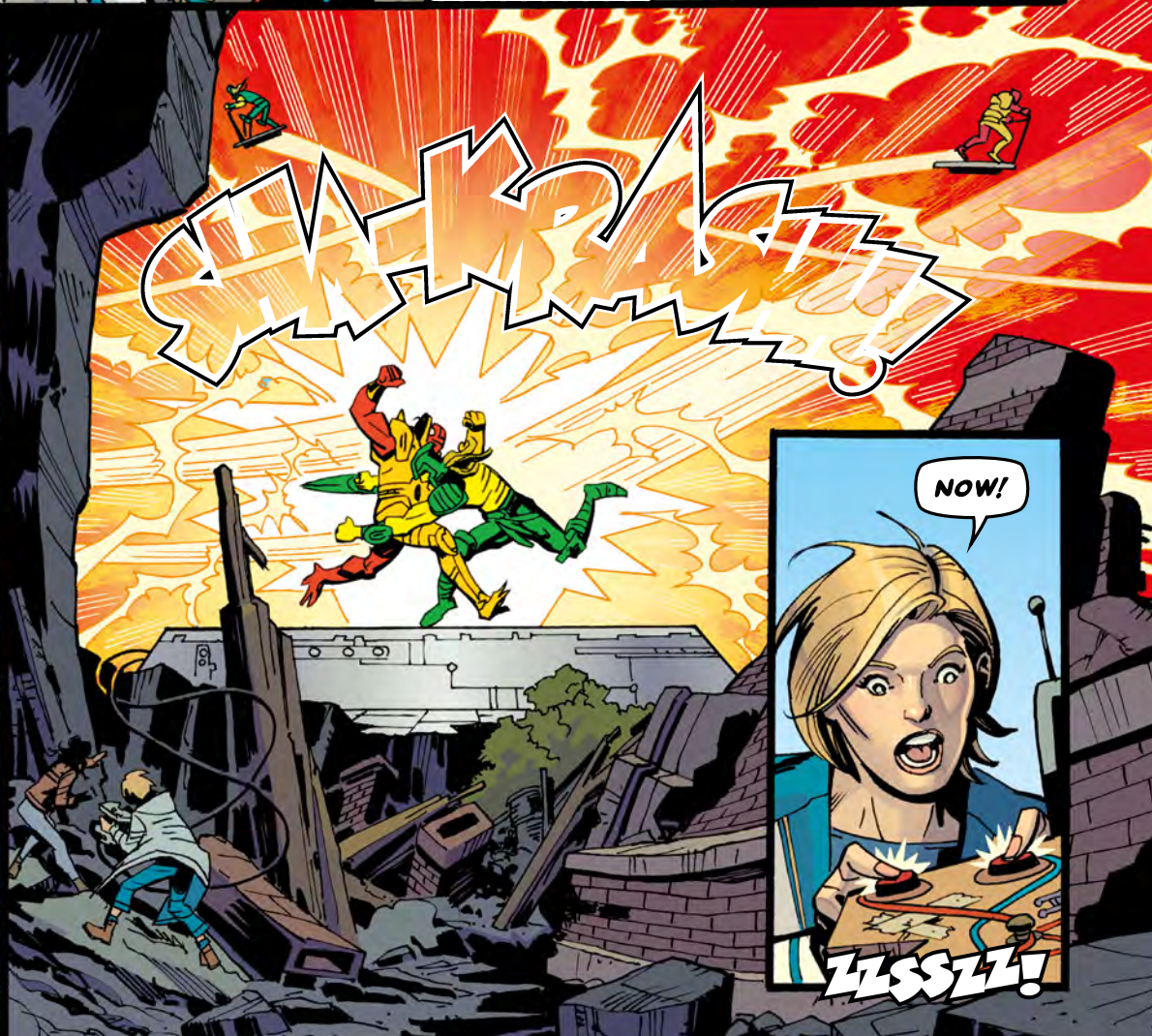
GOTTA CATCH ME FIRST, LOSER! HA-HA-HA!

ZROOOSH!

ELSEWHERE...

OI, KRAYTOS! YOU HAD ENOUGH YET? 'COS I'M JUST GETTIN' WARMED UP, MATE!

COME ON, SON, LET'S FINISH THIS, YOU'RE BORIN' ME!



ZZZRAAAAAAKK!



ZZRTTT



VRAAAAK!

THAT'S BERAKKA'S TELEPORT PAD, YEAH? WHERE'D YOU SEND THEM?

NOWHERE.

WHAT? YOU MEAN... YOU JUST ZAPPED THEM INTO NOTHING?!

NO... I MEAN THEY'VE GONE NOWHERE. THEY'RE STILL HERE.

AND IN 2.3 SECONDS...

THEY'RE GONNA BE CLOSER THAN EVER.



NO WAY! IS THAT... BOTH OF THEM?!

YES. THIS IS AN AMALGAMATION OF KRAYTOS AND TUMAT. I USED THE TELEPORT TO COMPLETE THEIR QUANTUM ENTANGLEMENT...

THEY'RE TWO BEINGS MERGED INTO ONE.



I NEVER PLANNED TO DESTROY THEM. I WANTED TO CHANGE THEM.

NO... WH-WHAT IS HAPPENING...?

I SEE SO... SO MANY FACES... SO MUCH PAIN...



WHAT YOU'RE EXPERIENCING ARE THE COMBINED MEMORIES OF TUMAT AND KRAYTOS. EVERYTHING THEY KNEW BEFORE THE QUANTUM BOMB -- ALL THE HATRED, THE FEAR, THE LOSS -- YOU FEEL IT ALL, FROM BOTH SIDES.

YOU'VE ACHIEVED TOTAL FUSION. YOU'RE A CHIMERA.



THE WAR IS OVER.
IT WAS A DRAW.



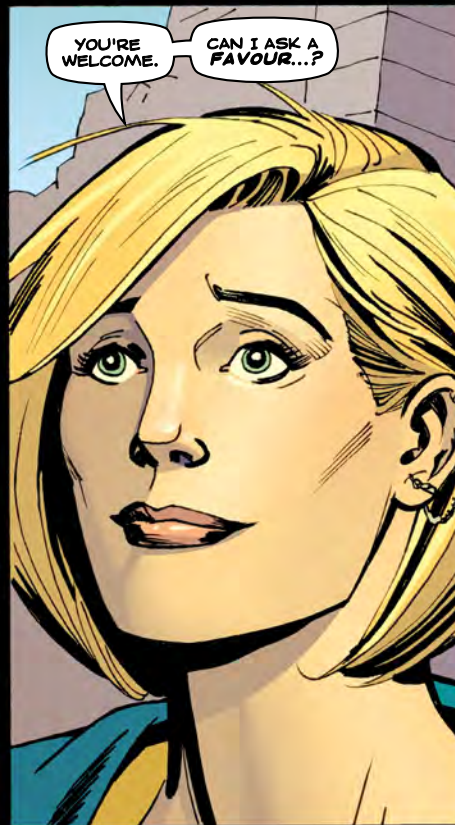
WH-THERE ARE PEOPLE IN THIS PLACE...?

MANY. YOU COULDN'T SEE THEM. YOU WERE TRAPPED IN AN INFINITE CYCLE OF CONFLICT. BUT IT'S OVER NOW.

YOU'RE GETTING A SECOND CHANCE. THAT'S ONE MORE THAN MOST OF US, SO USE IT WISELY.



THANK YOU.

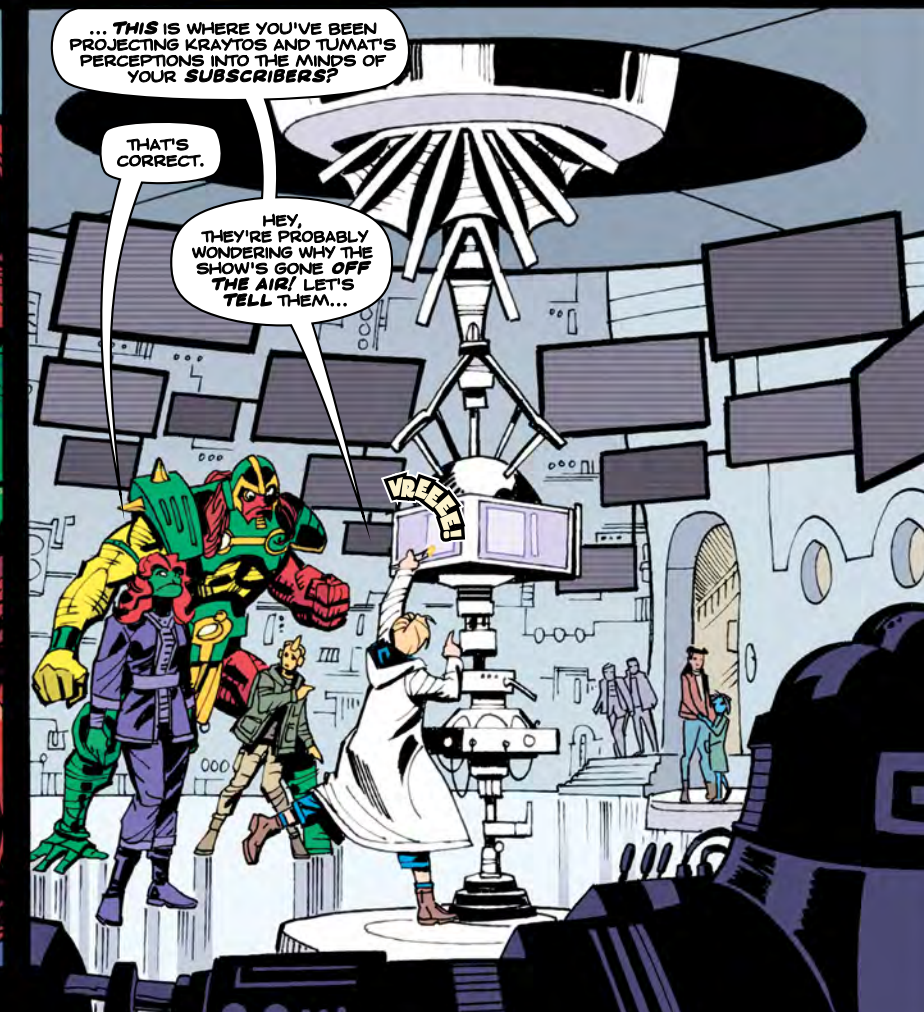


YOU'RE WELCOME.

CAN I ASK A FAVOUR...?



"I'M OBVIOUSLY GOING TO HAVE TO UPGRADE YOUR INTELLIGENCE LEVELS, SANDOLA..."





THANK YOU FOR THIS, TONDI.



WHAT'S HAPPENED TO THE FIGHT?!

THEY CUT THE FEED! THIS BETTER NOT BE ANOTHER SYSTEM GLITCH!

I'M NOT PAYING FOR THIS!

KRAY-TOS! KRAY-TOS!



MY NAME IS TONDI.

MY MAMA HAS DIED.

EH?

WHAZZIS...?

ACROSS THE GALAXY, EVERY MIND LINKED TO THE THOUGHTCAST NETWORK IS SUDDENLY FLOODED WITH A NEW SERIES OF EXPERIENCES.

THEY ARE ENGULFED BY ANGUISH... THEY FEEL THE SHATTERING OF HOPE...

A CHILD'S LONELINESS, FEAR AND CONFUSION FLOW THROUGH THEIR SOULS.



THE EFFECT IS BRIEF BUT UNFORGETTABLE.

NO-NO-NOOO!

TH-THEY'RE ALL DEAD!

I'M SORRY... I'M S-SORRY...



I'M THE DOCTOR.

DON'T EVER DO THIS AGAIN. GET YOUR JOLLIES SOMEWHERE ELSE.

I'M GONNA BE WATCHING...



...AND THAT GOES DOUBLE FOR YOU.



LATER...

I WISH I COULD HELP... WITH THE RE-BUILDING...

YOU KNOW THAT WOULDN'T WORK.

YES...



SSHHRSSH

GOODBYE, DOCTOR. I HOPE OUR PATHS CROSS AGAIN.

SO DO I, IN A KINDER PLACE.



I'LL NEVER FORGET YOU, TONI.

DON'T CRY, YAZ.

THANK YOU FOR LOOKING AFTER ME.



IT'S GONNA TAKE AGES TO PUT ALL OF THIS BACK TOGETHER. I HOPE THEY MAKE IT.

BUILDINGS CAN BE FIXED. STREETS CAN BE CLEARED...

IT'S HEARTS AND MINDS THAT NEED THE MOST TIME TO HEAL.



WORP!
WORP!

THE END

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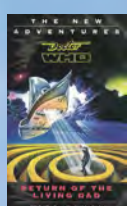
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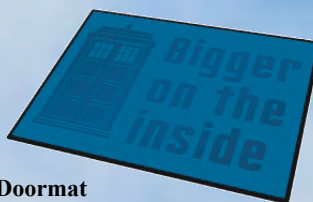
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THE TIME TEAM

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Companions' First Episodes

"It isn't every day we get the over-20s in this place." The Time Team meets four of the Doctor's new best friends, from 1966, 1987 and 2007 *Who*...

Compiled by **BENJAMIN COOK** • Photographs by **OLLY NEWPORT**

This issue's Time Team: Beth Axford, Christel Dee, Gerard Groves, Kezia Newson, Miles Hall and Zainab Sherif

W

hat is the role of the *Doctor Who* companion?

"It's escapism, isn't it? It's being able to imagine that you, an

ordinary person with an ordinary life, could meet somebody amazing like the Doctor and be whisked away on extraordinary adventures," says Christel, who's perched

on a sofa in a perfectly ordinary, thank you very much, north-west London living room, alongside her fellow Time Teamers Beth, Gerard, Kezia, Miles and Zainab.

"Actually, I always imagined myself as the *Doctor*," admits Gerard.

Miles nods. "Yeah, same."

"Well," says Beth, "growing up I thought I could only ever be a companion, so..."

"So how amazing must it be for little girls now, seeing a female *Doctor*?" points out Kez.

Can we make too much, then, of the idea that the companion, uniquely, is the 'audience-identification' figure? Because, really, what does that even mean? "It means that, er, the companion asks the questions that the viewer wants answered," suggests Miles. "Or... no, there's more to it than that, isn't there?"

OK, let's find out, as the Team watches three *Doctor Who* episodes that introduce four brand-new companions...



SMITH AND JONES (2007)

London's Royal Hope Hospital is on the Moon. Not by choice. One moment the hospital was minding its own business, on the South Bank where it usually stands. The next it was 250,000 miles away on the Moon, with hundreds of patients and staff still inside. It's medical student Martha Jones' first time on the Moon. She's about to open the doors and venture outside. "Don't!" screams fellow trainee Julia Swales. "We'll lose all the air!" Then Swales starts crying.

KEZ: "That'd be me! Does anyone else feel as if they'd be a rubbish companion?"

ZAINAB: "Oh my God, yes!"

KEZ: "I'd be terrified, then I'd cry and be left behind by the Doctor. Just like Swales. The Tenth Doctor's like, 'Not her. She'd hold us up.'"

BETH: "I'd be Graham with his sandwich – 100 per cent. I wouldn't be as brave as Martha."

ZAINAB: "Nor me. When the Doctor warns her they might die if they head outside, Martha goes, 'We might not.' So that's one big role for the companion: they're there to *validate* the Doctor's wild adventures."

Validated, the Doctor, who's been masquerading as a patient called 'Mr Smith', steps out onto the balcony with Martha. There's the Earth down below, suspended in space.

MILES: "This scene sums up their relationship. 'I've got a party tonight. It's my brother's 21st. My mother's going to be really, really...' She's still thinking about her family. Her responsibilities."

ZAINAB: "Then he goes, 'I'm the Doctor,' and she's like, 'Me too, if I ever pass my exams.' She's not immediately impressed by him, which I love about her."

BETH: "It's like two adults talking to each other, isn't it? Instead of – no offence to Rose – a girl and the Doctor."

MILES: "It's incredible writing. Not a single line's wasted. And I really care. I'm emotionally invested already. When he says he's 'just the Doctor', Martha goes, 'As far as I'm concerned, you've got to earn that title.' And he takes that as a challenge: 'Well, I'd better make a start, then.' So he's already trying to impress her. He's let his guard down. Roles completely reversed. She's like, 'I promise you, Mr Smith, we *will* find a way out. If we can travel to the Moon, then we can travel back...'"

But one Royal Hope patient, Florence, such a sweet old lady, is a vampiric alien Plasmavore and a criminal to boot – a child-killer no less, hiding out in the hospital. She's even brought her own straw.

CHRISTEL: "Uh-oh. In 2007, she made me a bit terrified of my foster mum for a while, because she looks a lot like her."

MILES: "That's genuinely quite tragic."

CHRISTEL: "I know. Whenever she'd get me a straw for my juice, I'd be like, 'No! No straws. I'll go without a straw.'"

Next up, rhinoceros-like space police/'interplanetary thugs' the Judoon (**GERARD:** "Bo! Sco! Fo! Do!") **MILES:** "No! Kro! Blo! Co! Sho! Ro!") land on the Moon, hot on Florence's trail – and intent on cataloguing the hospital's inhabitants until they find her.

ZAINAB: "I love their squeaky pens. How do they squeak on skin?"

In the end, the Judoon catch Florence and Royal Hope is returned to Earth. But not before the Doctor's snogged Martha's face off, to stall the Judoon.

Did someone say 'genetic transfer'?

ZAINAB: "How does Ten kiss every one of his companions?!"

BETH: "It's so unfair. STOP PUTTING YOUR MOUTH ON OTHER PEOPLE'S SO SOON!"

KEZ: "I'm annoyed by that kiss. I feel like Martha: I so fancy him, but he's such a player."

GERARD: "Martha didn't stand a chance. He's a git to her."

In recompense for the kiss – or as a thank you for helping to save his life – the Doctor offers Martha a trip in the TARDIS.

BETH: "She's *perfect* companion material, but she had a bad deal, coming right after Rose. The Doctor's so cold towards her sometimes."

KEZ: "Whoever was next would've had a very difficult Doctor to deal



with – he was grieving – and very big shoes to fill."

BETH: "But Martha's more relatable to me now than when I was a kid, I guess because she's a more adult character compared to Rose. Also, now I get the whole unrequited love thing [that played out over the 2007 series]. I almost want Martha to stand up for herself sooner."

KEZ: "It's a shame Martha wasn't as widely appreciated at the time."

CHRISTEL: "She's *really* underrated."

KEZ: "It's years later that we're looking back and realising, not only was that an amazing series, but Martha was a first-rate companion. We were lucky to have her." →

Opposite page: Time Teamers Zainab, Christel, Kez, Gerard, Miles and Beth assemble to watch some companions' first episodes.

Top left: Florence Finnegan (Anne Reid), the bloodsucking Plasmavore in *Smith and Jones* (2007).

Top right: Brave and resourceful medical student Martha Jones (Freema Agyeman).

Above right: The Doctor (David Tennant) and Martha run for their lives!

Left inset: An early kiss for the Doctor and Martha.

Below: Zainab and Kez discuss Martha's character.





Above left: Professor Brett (John Harvey) introduces his secretary Polly (Anneke Wills) to the Doctor (William Hartnell) in Episode 1 of *The War Machines* (1966).

Above right: Ben Jackson (Michael Craze) meets Polly for the first time at the Inferno nightclub.

Below: The Doctor arrives at the Inferno wearing his "fab gear".

Bottom: Miles, Gerard and Christel re-enact their own versions of the episodes they're watching.



THE WAR MACHINES Episode 1 (1966)

→ Arriving in London in 1966 with his teenage companion Dodo Chaplet, the First Doctor (**ZAINAB**: "He looks like a wizard") gets "a very strong sense of energy" from the newly opened Post Office Tower...

MILES: "I love his alien senses. Like Chris Eccleston's 'I can feel it, the turn of the Earth.' And Hartnell's so good. Look at him! His cape! His hat! This dude's kitted out. You're a bit sick, aren't you, Doctor? Respect."

CHRISTEL: "This is the first time I've seen this episode, and already I adore the First Doctor on location, visiting recognisable landmarks. This feels so modern."

Posing as a computer specialist

(**GERARD**: "Wait, how did he know there were computers up there?"), the Doctor persuades security to let him and Dodo up the tower.

GERARD: "He's just walked in! Have I missed something? Why aren't they like, 'Go away, old man. Get out!'...?"

KEZ: "If this were 40, 50 years later, he'd have used the psychic paper."

But computer scientist Professor Brett seems happy enough to show off his invention: WOTAN, the most advanced computer in the world. It knows the answer to everything (**MILES**: "He's invented Siri!") and it never makes mistakes (**MILES**: "OK, *not* Siri"), so Dodo asks it what TARDIS stands for. WOTAN knows.

GERARD: "Huh? How?"

KEZ: "Quick, ask it where all seven episodes of *Marco Polo* are hidden!"

GERARD: "Or when we're getting a Pting toy. Christmas 2023?"

MILES: "Dodo doesn't seem too impressed. What's wrong with her? Is she buffering?"

BETH: "Wait – no! She's been hypnotised by WOTAN?"

Almost. Not quite. Dodo just wants to feel alive again, so she asks Brett's secretary, Polly, to take her to "the hottest night spot in town". Even though Polly's at work. And it's the middle of the day. And they've only just met. "Oh, that's easy," says Polly. Cut to: the Inferno.

MILES: "SORRY, WHAT? We're in a basement nightclub now?"

GERARD: "They've gone on a girls' night out?! This is great. This might be my favourite William Hartnell episode ever."

EVERYONE: "YES!!!"

CHRISTEL: "It's really pacy."

BETH: "And I'm loving Polly. She's a modern London chick –"

CHRISTEL: "– who's talking like a *real* person. Such strong writing."

And look who's propping up the Inferno's bar: Able Seaman and companion-to-be Ben Jackson (**BETH**: "That man's

a snack"), who's in a huff because his ship set sail without him (**KEZ**: "Ship's loss. What a heart-throb") and now he's stuck on shore for six months.

BETH: "Are he and Polly gonna do a flirt? Wouldn't happen now. Everyone would be on their phones."

GERARD: "She'd swipe right on him nowadays. They're definitely going to fall in love, though, aren't they?"

Not if Polly's first attempts at cheering up Ben are anything to go by.

CHRISTEL: "Still, she's taking control of this interaction

– and the scene, really – like Martha did with the Doctor. Polly's leading this. She demands your attention."

KEZ: "She's funny and confident."

BETH: "And way more interesting than Dodo."

ZAINAB: "I find it

interesting that Polly goes for humour, rather than empathy, with Ben. It feels like everyone's ready to undermine him. It's not surprising that he jumps at that guy."

"That guy" is a fellow clubber who tries it on with Polly: "Come on, darlin'. I know your type. You'll have a better time with me than with ol' shorty there." So Ben thumps him – and gets a huge cheer from the Time Team.

BETH: "OH MY GOD! A fight in a nightclub! I can't believe this is happening in *Doctor Who*. It feels more like *EastEnders*."

KEZ: "Polly was handling the situation pretty well by herself, though."

MILES: "Yeah, she could've taken him."

Across town, the Doctor (**BETH**: "... is in a very different type of club") is attending WOTAN's unveiling at the Royal Scientific Club, headed by Sir Charles Summer. "WOTAN is not a human being," Summer tells the press. It "thinks logically without any political or private ends". But the Doctor is suspicious (**MILES**: "It feels like he's onto something. This is the kind of confidence I like in the Doctor. He's a busy boy"),



so he hotfoots it to the Inferno (**MILES:** “NO!?!”) **BETH:** “The Doctor dances?! Do the Ian!”), where he blends right in. **GERARD:** “Isn’t Hartnell *amazing* in this episode? When was it? 1966? He only had – how many? – two stories left after this. Isn’t he supposed to be well past his prime? Losing it? Fluffing his lines? Well, NONSENSE! This is the best I’ve ever seen him.”

KEZ: “Maybe the new companions made everyone – Hartnell, the writer, the director – lift their game?”

But Dodo didn’t get the memo. She got a phone call instead, from WOTAN (**GERARD:** “She should’ve hung up”), and now she’s under the computer’s control. Turns out WOTAN wants to take over the world and eliminate mankind. “What are my instructions?” asks Dodo. WOTAN replies: “Doctor Who is required. Bring him here.”

BETH: “YES!!! *THAT’S WHERE THAT LINE COMES FROM!*”

MILES: “What if all WOTAN wants is a hug?”

GERARD: “That. Episode. Was. Fantastic. Weirdly ahead of its time. Snappy writing. Smart direction. I’m definitely going to watch the rest of this. I didn’t even know old *Doctor Who* like that existed. How was that episode so good?!”

BETH: “And I like how much of it is set in the nightclub, so we get to know Ben and Polly on their own, before the Doctor walks in.”

MILES: “That was so funny, though. He didn’t bat an eyelid. He’s like, ‘Those are my people, down by the bar.’”

CHRISTEL: “He’s entering *their* space. The story for a new companion doesn’t have to be about them gatecrashing the Doctor’s world. It works just as well when the Doctor gatecrashes *theirs*.”

GERARD: “Yeah, it’s like, ‘Welcome to our tiny lives, Doctor. They’re bigger on the inside.’”

DRAGONFIRE

Part One (1987)

On Iceworld, a trading colony on the dark side of the planet Svartos, crime lord Kane is purchasing mercenaries and branding their flesh with his icy mark.

MILES: “Why are they dressed up like Ghostbusters?”

GERARD: “It’s the 1980s. Everyone dressed like Ghostbusters.”

MILES: “Also, Kane can kill people with one touch of his cold skin? That’s Tim Shaw’s thing! He’s stolen Tim’s thing!”

The Seventh Doctor and Mel, arrive on Iceworld and head straight to a diner, where they bump into an old pal, Lovable Rogue™ Sabalom Glitz, who’s in possession of a treasure map he won in a game of cards.



KEZ: “Glitz is great. He’s like Han Solo, but –”

CHRISTEL: “– played by Alan Sugar.”

GERARD: “He seems more like space Del Boy.”

“I’m on a mission of [a] highly philanthropic nature,” lies Glitz (**ZAINAB:** “Has he swallowed a thesaurus?”). The scoundrel has come to Svartos in search of treasure that’s hidden, legend has it, in the lower levels of Iceworld. The Doctor’s

more interested in the dragon that’s said to be guarding it. “You’re going to go looking for the dragon?” chips in the diner’s 16-year-old waitress, Ace (who’s originally from 1980s Earth – it’s a long story). “Go on, Professor, let me come too.” The Time Team’s smitten.

KEZ: “She’s bringing that New Companion Energy to the show.”

MILES: “She’s a bit ready for it, ain’t she? And rough around the edges. I love her voice.”

BETH: “She’s calling him ‘Professor’ already! Hardly ever ‘Doctor’, is it?”

CHRISTEL: “As far as Ace is concerned, you’ve got to earn that title.”

BETH: “Mel is so third-wheeling right now.”

KEZ: “Ace is already better than Mel. Mel’s all right, but kind of... grating. She’s not terrible, it’s just... every time she speaks, I wish she’d stop.”

GERARD: “I feel like the Seventh Doctor’s already working out how to get rid of her. ‘Mel, let me introduce you to WOTAN...?’”

MILES: “Mel’s kind of vexed right now, whereas Ace *wants* to go with the Doctor. And we *want* to watch a companion who wants to be there – who’s thirsty for adventure.”

KEZ: “Every companion needs that moment where they choose adventure over routine; to live, rather than exist. And it’s usually well before they step into the TARDIS.”

MILES: “Martha’s was on the Moon, when the Doctor goes, ‘You OK? Do you wanna go back in?’ And she’s like, ‘No way. We could die any minute, but... it’s beautiful.’ Which is basically what Ace says [about what’s beneath Iceworld]: ‘No one goes down there anymore. Too dangerous... Cor! This sounds brill!’

And the Doctor’s like, ‘My sentiments exactly.’”

GERARD: “The Doctor and Ace are made for each other.”

Glitz refuses to let the women join his treasure hunt, so a furious Ace quits her job, does something wicked with a milkshake (**MILES:** “Ace is naughty. I like it”), does something even more wicked with homemade explosives (**BETH:** “Oh my God, this is, like, one of the best companion introductions I’ve ever seen!”

CHRISTEL: “YOU SEE! SEE WHY I LOVE HER!”), and then heads off with Mel on a treasure hunt of their own.

GERARD: “Ace doesn’t just go along with the plot; she drives it forward. I prefer companions who do that.”

ZAINAB: “She seems pretty well-suited to anywhere she can wreak a bit of havoc, then leave without having to bear

Left: Glitz (Tony Selby), the Doctor (Sylvester McCoy), Mel (Bonnie Langford) and a young waitress called Ace (Sophie Aldred) have an impromptu chat in a cafe on Iceworld, in Part One of *Dragonfire* (1987).

Left inset: Ace is keen on adventure.

Below: Mel is instructed by Ace on how to use the teenager’s homemade cans of Nitro-9 explosive.

Bottom: Christel and Gerard are baffled by the notorious cliffhanger to *Dragonfire* Part One.





Above left: Kane (Edward Peel) attempts to lure Ace into his employ.

Above right: Ace with "a can of deodorant that registers nine on the Richter scale".

Right inset: The Doctor hangs on for his life – but why did he climb down in the first place?

Below: Miles channels his inner Seventh Doctor.



isn't shying away from that contrast") and

→ the consequences. Perhaps that's because she doesn't really have a home, or family, or anyone who wants to think anything well of her..."

CHRISTEL: "There's a recklessness there, for sure. But she's a tomboy; she has those kind of more stereotypically boyish traits. Like, she's daring. She's very rough-and-tumble. Not unlike the Doctor, actually. And both have mysterious pasts..."

By the end of the episode, Ace has given Kane – remember him? – the cold shoulder (**MILES:** "Do you feel like arguing with a can of deodorant that registers nine on the Richter scale?" Ace gets such good lines!), Iceworld's dragon is rearing its biomechanical head (**GERARD:** "I like how Mel is screaming, but Ace is holding her nerve. The show

the Doctor is... oh, who knows? Climbing over an ice cliff?

GERARD: "What the...?"

ZAINAB: "Why's he...?"

MILES: "Er, Doctor... You OK, mate?"

BETH: "This is where that cliffhanger's from?! Why is he hanging by his umbrella for, literally, no good reason?"

GERARD: "He's having a senior moment. It's OK, Clara's about to save him. Thank God she was on Iceworld."

KEZ: "We're getting *all* the infamous cliffhangers today."

But this notorious cliffhanger does nothing to cool the Team's enthusiasm for their new favourite *Doctor Who* character...

EVERYONE: "ACE!!!"

MILES: "I love a universe that has room for someone like Ace: an ordinary person, who's made mistakes, but now she's all about the adventure. Whether or not the Doctor had turned up, she wouldn't have stayed working in that diner for long."

KEZ: "Ace was driving that episode. And she was defining her era. And – already we were seeing this – she was driving and defining her Doctor. I can see why she's likened to certain modern companions."

CHRISTEL: "Yeah, like Rose. Except I feel like Ace represents me through and through. I'm not stereotypically feminine. I'm quite boyish. Ace is like that, and it's such a relief to see somebody like me on screen, particularly someone dealing with the same stuff we all do – family issues, work issues, being unsure of our place in the world..."

ZAINAB: "Like with Yaz [in the current TARDIS team]. I don't often see Muslim characters on TV that I can relate to, who have problems that we all deal with. Like, Yaz talks about getting bullied at school –"

BETH: "The bullying thing hit me so hard. I was, like, relate, relate, relate."

ZAINAB: "The problem with *most* Muslim characters – not Yaz, obviously – is, they're just not written like everyone else. And it's so frustrating. It dehumanises the rest of the Muslim population."

BETH: "Or when TV shows write a Muslim character and try to embody the *whole* religion –"

MILES: "Yeah, definitely. Which would be like saying Martha represents all black women. She doesn't. And she doesn't need to. Whether it's Ryan, or Rose, or Ace, or Polly, the most important thing is that they're written *well*. Do your research. Make them real."

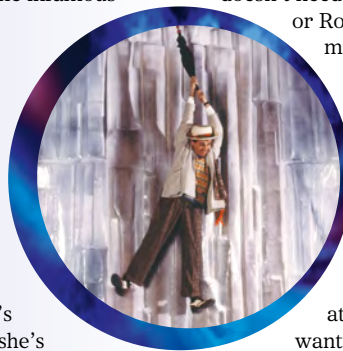
But if we can empathise with *any* well-written, fleshed-out character, why does representation matter at all? Why do we still want to see people – see companions – like us on screen?

CHRISTEL: "Because it's not just about seeing someone you can relate to – someone like Ace, for me. It's about knowing that the wider audience is seeing someone like you, too. Then people like me won't have to go into the ladies' loo and get misgendered – all the time! – because I've got short hair or whatever."

MILES: "Also, let's be honest, it's the same reason the Doctor regenerates: a bit of diversity is just more *interesting*."

BETH: "Yeah, if you had a 20-something blonde girl every series, how boring would that be? Even if it were Polly."

CHRISTEL: "And when – like Ace, like Polly – the companions reflect our time, the era we live in, they don't just bring the Doctor into *their* space; they bring the Doctor into *our* spaces too. The companion allows the Doctor to identify with us, the *Doctor Who* audience. How's *that* for an audience-identification figure?" **DWM**



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The Sixth Doctor's Coat

One of the most controversial outfits in the history of *Doctor Who* can also be one of the most rewarding to cosplay...

Feature by **JAMIE LENMAN**

T

here's not much overlap in the twin spheres of *Doctor Who* and rock 'n' roll. KLF's chart-topping version of the show's theme has long since vanished into the Time Vortex. The great Trock wave of 2009 has

crashed and rolled over us. Even Peter Capaldi's twangy rendition of the title tune, plucked out on the Doctor's very own guitar, seems a distant memory.

Yet on 23 November 2018, after a gruelling two-week tour of the UK, I performed my own rendition of the Ron Grainer classic to an intimate home-town crowd, dressed in costume as our favourite Time Lord. But which costume exactly? The answer may surprise you...

The Sixth Doctor's coat of many colours, as worn by actor Colin Baker (and briefly by his successor, Sylvester McCoy), is without doubt the most maligned piece of couture in the series' entire history. More reviled than Adric's pyjamas. More derided than Skagra's hat. It's even been suggested by some that this singular raiment was directly responsible for the show's perceived decline and eventual cancellation, some three years after its final on-screen appearance.

But not by me. I adore that coat, every mismatched square of fabric, every stitch. From the minute it first leapt off the TV screen and into my young heart, I was determined

Above: Jamie Lenman proudly wears his bespoke Sixth Doctor coat, which was made for him by tailor Steven Ricks. The cat brooch was made by Jamie's wife. Photo © Jamie Lenman.



to one day own it for myself and stride about the dim streets of Camberley in rainbowed splendour. Hours were spent poring over production photos and freeze-framing videos of old episodes, attempting in vain to draw up a definitive pattern for the construction of my own copy. Then all of a sudden guitar lessons became a priority and a career in tailoring went onto the back burner.

Someone who managed to stick it out and actually create not one but several replicas of the coat is US seamstress Claire Tailor, who agrees that this fabulous frenzy of fabric has been unfairly criticised. "I just think it's fascinating from a design perspective," she enthuses, "because at first glance every part of the outfit is incredibly tacky, but on closer inspection the whole ensemble is incredibly well put together and far less garish than its reputation would have you believe."

What of Mr Baker's famous assertion that the coat resembles "an explosion in a rainbow factory"?

"There's actually a coherent colour scheme," argues Claire. "The coat is mostly red, with pinks, purples and yellows forming a sunset colour scheme, which is also seen in the lining fabric. The blue collar doesn't really fit the scheme, but it doesn't clash with any of the colours either. Really the only 'bad' colour is the green, and that's mainly because it's a little too vibrant and ends up clashing with the red." Beau Brummel would be proud!

After discovering Matt Smith's Doctor whilst channel-hopping, Claire soon fell in love with the series and in 2012 she began work on her first attempt at a Sixth Doctor coat – but it wasn't all plain sailing. "With zero sewing experience and practically zero research, it turned out less of a coat and more of a Frankenstein's bathrobe," she reveals. Gradually she honed her skills and, with the help of custom fabric suppliers Spoonflower, she has produced several fine replicas for various lucky cosplayers.



Far left: Jamie's coat as seen from the back. Photo © Jamie Lenman.

Centre left: Cosplayer Andrew Ross wears a coat created by US seamstress Claire Tailor.

Left: Shane Rivett wears the off-the-peg coat that he bought from the China-based costumer Hello Cosplay.

Below: The newly regenerated Sixth Doctor (Colin Baker) steps out of the TARDIS for the first time in Part One of *The Twin Dilemma* (1984)

"On closer inspection the whole ensemble is incredibly well put together and far less garish than its reputation would have you believe." CLAIRE TAILOR

If, however, you've never succeeded in sewing anything more complex than a button on a shirt, you may be pleased to know that – astoundingly – there are a fair few commercial replicas available to buy. The most renowned and favoured of these is probably the version

made by Hello Cosplay, a costumer based in China. Amongst a dizzying array of sci-fi and fantasy outfits for sale, their generous *Doctor Who* section boasts an entire Sixth Doctor costume, with the coat available to buy separately. With a price tag of less than £100, it's clear that some compromises have been made in terms of fabric matching and tailoring styles in order to bring it within reach of the wider market. So it could never go up against Claire's efforts in terms of screen accuracy, but it's still a striking, well-made offering.

One proud owner is Shane Rivett, a carer from Newcastle who cosplays as the Sixth Doctor at various conventions in the north east. "I think for the cost it's incredibly good," he says. "I think only hardcore fans would criticise the outfit for any tiny differences." What is it about the look that appeals to Shane? "The outfit really screams anti-fashion to me," he explains. "It kind of loops round from an enforced eccentricity that was maybe its original intent, to a statement that says, 'If you can't get over this coat, how on Earth are you going to get your head around travelling the universe!'" How indeed?

And yet, while there may be many who are able to get over the coat itself, some are still unable to get over the colours. In 2002 BBCi offered those people a lifeline when it released the Big Finish-produced webcast *Real Time*, revealing a new, all-blue version of the Sixth Doctor's coat. Rendered by *Doctor Who Magazine* comic artist Lee Sullivan, this redesign reinvented and revolutionised the iconic image while →



COSPLAY The Sixth Doctor's Coat



Right: German cosplayer Simone Violka in an outfit inspired by the Sixth Doctor's costume from the 2002 webcast *Real Time*.

Far right: In *Real Time* the Doctor was illustrated by DWM artist Lee Sullivan.

Below: Jamie strikes a pose! Photo © Jamie Lenman.



is larger and flatter than the original, with touches that only my wife could add, and I wouldn't have it any other way.

However, if you crave an absolute facsimile of the Doctor's own decoration, you could do a lot worse than Abbyshot's licensed pin badge. Having started with a *Matrix*-style coat back in 2000, the Canadian clothier began a partnership with the BBC in 2009 and has been producing affordable, commercial and highly accurate *Doctor Who* cosplay ever since. "We all became *Doctor Who* fans quickly and could see why people would want to dress like someone they so admired," says CEO Bonnie Edgecombe. "When we have an opportunity to help people bring out their inner hero, why would we *not* make these awesome coats?"

The company soon expanded its *Doctor Who* range into various accessories, including braces, umbrellas and even socks. In 2015 it launched its Sixth Doctor lapel pin, alongside the Fifth Doctor's famous celery and the Fourth Doctor's *City of Death* paint palette.

"We decided to make the brooch more durable and lightweight using a resin material, while the original was made in ceramic," explains Bonnie. "We worked closely with a Canadian jewellery company to help perfect the sample and bring it to life. Surprisingly, it only took two samples until we were happy with the end result."

It's certainly an impressive piece, looking right at home on any version of the Sixth Doctor's outfit, be it piebald or blue, homemade or store-bought. But it does beg the question – with so many excellent replicas from the show already under their belts, why not take the plunge and make the coat to match the pin? "We would consider replicating any *Doctor Who* item that we see the demand for," says Bonnie. "We

→ still retaining the lines and patterning of the original garment. It's proved highly popular with fans and cosplayers, Simone Violka among them.

Born in Saxony and now settled in Berlin, Simone found the Sixth Doctor through German television repeats in the 1990s. "I like his direct and hands-on way," she says. "And I like his coat... not necessarily the colours, but the cut and material mix. The blue version was therefore the perfect solution for me." Simone commissioned her coat from a friend who makes clothes for film and television, and wears it regularly outside of conventions, in her day-to-day life. "My coat is not cosplay," she asserts, alluding to the differences between hers and the canonical versions. "It's longer and made for a woman." So how do the general public react when they see her in it? "Everyone loves this coat!" she exclaims. "Especially in the UK, I'm regularly addressed on the street. Others who don't know *Doctor Who* admire the design."

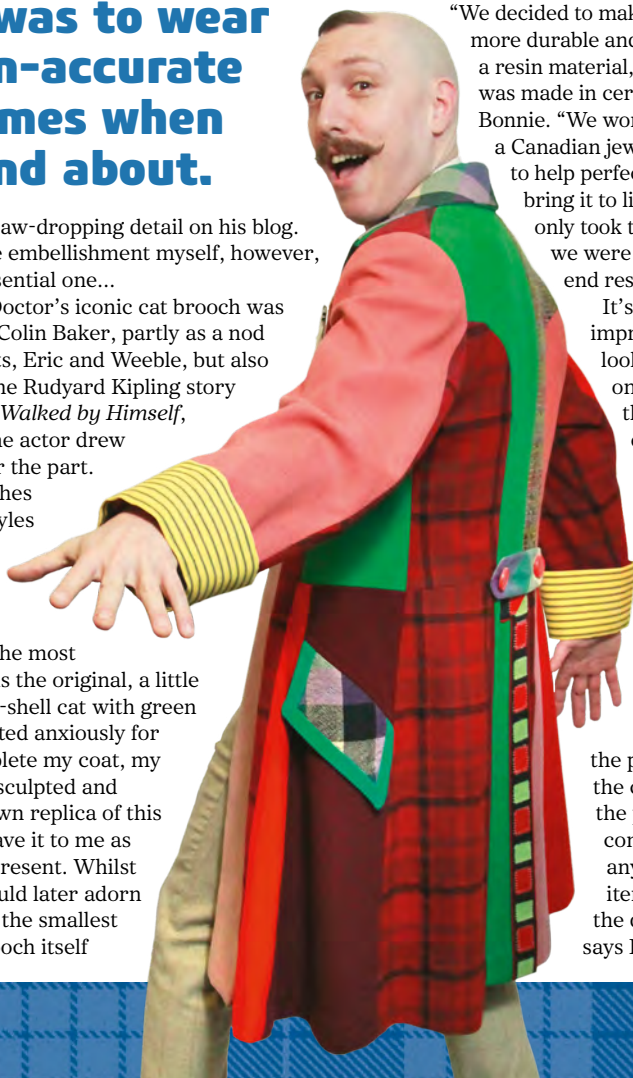
After more recent, and more subtly dressed, Doctors, it's perhaps not as unthinkable as it once was to wear screen-accurate costumes when out and about. But this particular ensemble must still require a certain degree of nerve. Would Shane ever risk doing the groceries in his Hello Cosplay number? "I'd love to wear it out one day, in full outfit," he smirks. "I'd run up to someone and ask what year it is, and then say 'Good, then we're not too late' and run off!"

In the end, unable to sew or compromise on screen accuracy, I ended up commissioning my coat from master tailor Steven Ricks, whose painstaking three-year quest for the ultimate Sixth Doctor coat is

It's perhaps not as unthinkable as it once was to wear screen-accurate costumes when out and about.

recounted in jaw-dropping detail on his blog. I've made one embellishment myself, however, and it's an essential one...

The Sixth Doctor's iconic cat brooch was suggested by Colin Baker, partly as a nod to his own pets, Eric and Weeble, but also in tribute to the Rudyard Kipling story *The Cat Who Walked by Himself*, from which the actor drew inspiration for the part. Several brooches of different styles were used throughout the making of the show, and perhaps the most recognisable is the original, a little china tortoise-shell cat with green eyes. As I waited anxiously for Steve to complete my coat, my wife secretly sculpted and painted her own replica of this brooch and gave it to me as a Christmas present. Whilst the coat it would later adorn is accurate to the smallest stitch, the brooch itself



Totally Tasteless

In casting the Sixth Doctor, producer John Nathan-Turner sought a total contrast to the charming, demure Peter Davison and found it in the charismatic, ebullient Colin Baker. This contrast would extend to the character's costume, replacing a subdued beige number (on camera) with a truly dazzling alternative.

The thinking behind a mismatched, multi-coloured outfit was that it would reflect the Doctor's alien nature, the idea being that he wouldn't necessarily follow Earth folks' ideas about fashion or what goes well

together – and as a concept it does follow a certain logic.

Designer Pat Godfrey was asked to conjure up the new Doctor's look and, after the now legendary request from her producer that it be “totally tasteless”, she set

about sketching several options for consideration. Sadly, none of these was outrageous enough for JNT, so in desperation she drew an outfit that she hoped was so awful it might make him see sense. To everyone's amazement, Nathan-Turner adored this final sketch and approved it as the definitive costume for the Sixth Doctor. Could it be that JNT, with

his mop of curly hair and his habit of wearing loud, multi-coloured shirts, was subconsciously casting the Doctor in his own image?

Either way, his leading man has been vocal about his dislike for the outfit. “The only advantage was, I was on the inside looking out,” he told interviewer Amy Lamé on the DVD release of *The Twin Dilemma*. “It was the rest of you that suffered it!”

Far left: Pat Godfrey's design for the Sixth Doctor's costume.

Left: In Part One of *The Twin Dilemma* the Doctor explores the TARDIS wardrobe – with surprising results.

Bottom left: Abbyshot's Sixth Doctor cat badge.

Bottom right: Jamie Lenman on stage, performing the *Doctor Who* theme in his Sixth Doctor costume. Photo © Scott Chalmers.



make all product decisions based on customer suggestions. We often have polls on our social media accounts to allow our customers to make the decisions for us. We get a lot of requests for the classic *Doctor Who* looks, but the newer Doctors always seem to win in the polls.” Well, there's democracy for you!

It's clear that Abbyshot have a passion for the job and you can readily believe that, given time, they'll achieve their stated mission to produce commercial versions of all the Doctor's outfits. For the moment, however, we can forgive them for being a little preoccupied. “Right now we're preparing to launch our Thirteenth Doctor line, including the coat, socks, and braces,” Bonnie reveals. “This is the first time where we have the actual coat in our hands to replicate, so we're very confident it's going to be our best replica yet!” If it's anywhere near as good as their best-selling navy frock coat, modelled after the one worn by Peter Capaldi in the 2015 series, it'll definitely be worth the wait.

Even so, for me there was only ever one choice as to what I'd wear in celebration of *Doctor Who*'s 55th birthday. So I ducked off stage at the end of my set to pull on my most prized possession – a wearable stained-glass window with a clay cat badge. The crowd greeted my encore with enormous cheers and

sang along to every word of the unofficial lyrics (“Doc-tor Whooooooo...”). And I have to say, hearing it sung back by hundreds of sweaty happy people, it might even be my favourite version. As for how it felt to play a rock 'n' roll show swathed in the Sixth Doctor's coat, all I can tell you is... it was bloomin' hot! **DWM**



Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

The God Complex

The Doctor, Amy and Rory find themselves trapped in a bizarre hotel where the residents' darkest fears become real...

Feature by **ALAN BARNES**

FIRST BROADCAST: 17 September 2011

A police officer walks along a hotel corridor, opening doors.



00m 38s Room 214 contains a morose clown (Damon Jeffrey, uncredited) holding a single red balloon.

In the readthrough script (Draft 4, dated 31 January 2011), the room contained no clown; rather, it was "absolutely packed with party **BALLOONS**. All different shapes and sizes and colours. The **WOMAN** regards the room, impassive. Balloons.

Yeah, whatever." (The clown shot is reprised later, at **22m 51s** – when he was actually scripted to appear, suggesting that the balloon room was dropped in post-production.)

00m 48s The police officer is Lucy Hayward (Sarah Quintrell), and she's the last one left. Originally, she was Lucy Miller – renamed shortly before shooting to avoid misidentification with Lucie Miller, the companion character played by Sheridan Smith in several series of Big Finish Productions' Eighth Doctor audio dramas. Lucy's narration was a very late addition, not given in the shooting script of 14 February 2011.

01m 03s Having looked into Room 215, only to be flash-bang-walloped by a Victorian photographer (Gary Dobbs, uncredited), Lucy opens the door to another Room 214. The room numbers weren't given in the script, so it's unclear whether this was intended to reflect the weird internal dimensions of the hotel, or if it was simply an error!

Left: Matt Smith as the Doctor in *The God Complex* (2011).

Opposite page top right: Rita (Amara Karan) and Amy (Karen Gillan) hide in a room containing a gloomy clown (Damon Jeffrey).

W

hat does the Doctor see in Room 11, in *The God Complex* – the room containing his greatest fear? "Of course. Who else?"

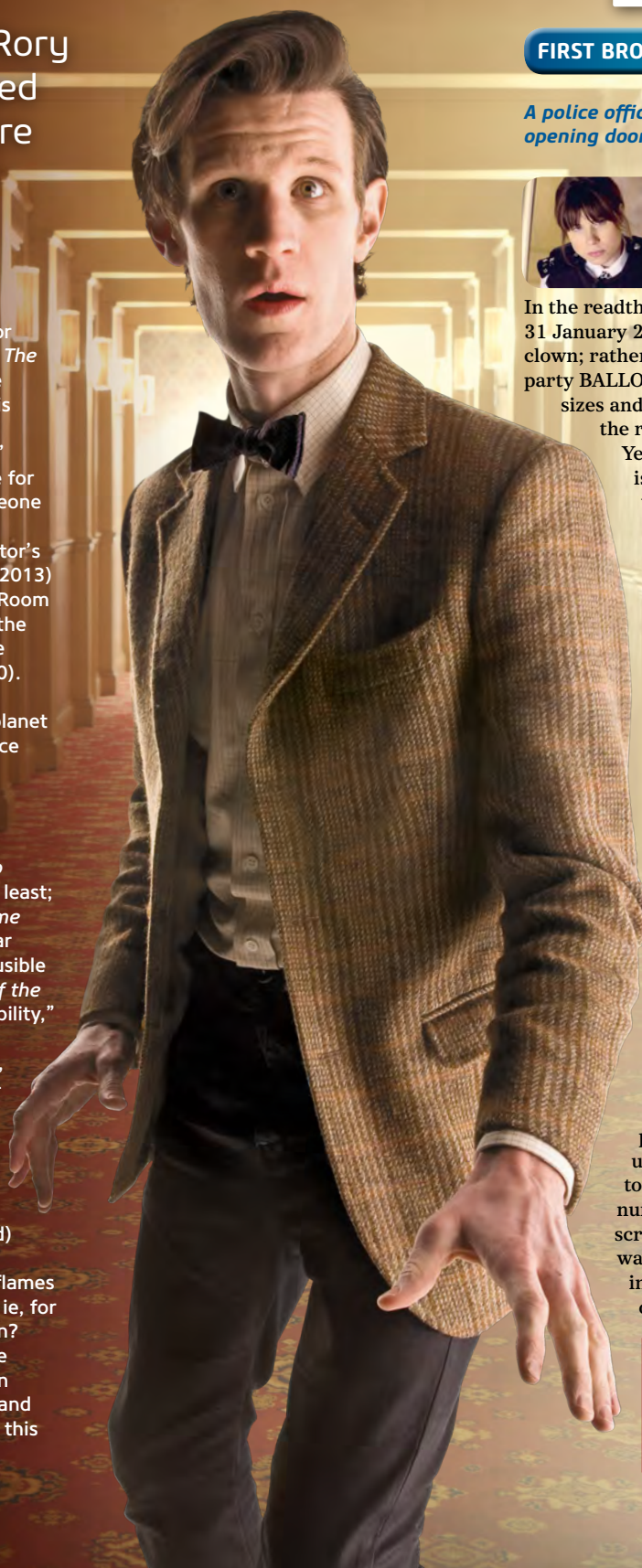
he murmurs, looking inside. It's someone for whom the TARDIS Cloister Bell tolls; someone who must not be disturbed...

The answer comes in the Eleventh Doctor's final adventure, *The Time of the Doctor* (2013) – in which we finally see what he saw in Room 11: the crooked crack in time caused by the destruction of his TARDIS (long story: see *The Pandorica Opens/The Big Bang*, 2010). "There you are. What took you so long?" he says, when he sees the crack on the planet Trenzalore – addressing it as a person once again. "I always knew it wasn't over," he continues.

Mystery solved. Or was it? Because those of us who were *certain* that what he'd seen was his next incarnation ("Who else," geddit?) were surprised, to say the least; the rest of us even more so after *The Name of the Doctor* (2013), when the secret War Doctor (John Hurt) became a no-less plausible alternative. But look again at that *Time of the Doctor* scene: "I felt a degree of responsibility," he says. "But the scar tissue remains..." Is that why he sees the crack in Room 11, as an avatar for the thing he fears most – his guilt, his sense of responsibility?

Way back in *The Mind of Evil* (1971), the deadly Keller Machine sought to kill the Third Doctor (Jon Pertwee) with the image of the thing he feared most – flames, representing (he later explained) the destruction of an alternative Earth in *Inferno* (1970). But again: what if those flames represented the Doctor's responsibility – ie, for failing to prevent that world's destruction?

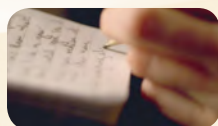
Because if the Doctor realised what the vision in Room 11 meant, it would explain why he decides to leave his friends Amy and Rory behind on Earth in the aftermath of this adventure... wouldn't it?





01m 12s A gorilla (Roger Ennals) emerges from the en-suite, clutching a toilet roll; as scripted, “wearing a burglar’s stripy [sic] jersey and cloth cap, with a newspaper under his arm.”

Short shots of a young girl holding a cake with eight candles and a jeering (or cheering?) man are intercut as Lucy exits into the corridor. Although unscripted, these characters were listed elsewhere as Young Lucy (Ella Whilton-Stroude, uncredited) and Lucy’s Husband (Andrew Jay, also uncredited).



01m 57s Lucy writes furiously in her notebook, ending with “Praise him” – but pages from her

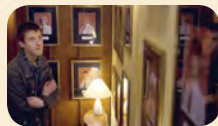
notebook flutter to the floor as a huge creature lumbers towards her. As scripted, with her message finished “she stands, folds up the paper and pops it behind one of the tasteful pastel prints on the wall.”

Later: the TARDIS has materialised.

03m 09s The Doctor (Matt Smith), Amy (Karen Gillan) and Rory (Arthur Darvill) make their way towards the hotel reception – which, the Doctor assures the two Ponds, is not on Earth, but somewhere made to look like Earth. It’s not the first time he’s landed on an ersatz Earth, but he’s clocked the counterfeit rather sooner than his fourth incarnation (Tom Baker) did in *The Android Invasion* (1975).

Something has yanked them off course, adds the Doctor, before promising to shake the architect’s hand/tentacle. Cut from here was Amy’s recollection of “the last time we ended up somewhere by ‘accident’”. Doctor, tell me now: am I not really me, am I made of butter or something?” She was supposed to be thinking back to *The Rebel Flesh/The Almost People* (2011), in which it was eventually revealed that the TARDIS hadn’t arrived at a monastery-turned-factory by chance but so the Doctor could study the artificially created ‘Gangers’ – one of whom, he correctly surmised, had replaced Amy (hence “made of butter”).

Meanwhile, the Doctor has bitten into and begun to eat a red apple from a jar – which is odd, because in *The Eleventh Hour* (2010) this newly regenerated Doctor had spat out the same fruit, declaring it disgusting: “Apple’s rubbish. I hate apples.”



03m 36s Rory draws their attention to a display of framed portraits – “Those cheesy pictures a hotel

puts up of the staff that will be serving you”, stage directions specified. Hence the “collar and clip-on tie” worn in every portrait, even those of the Sontaran Commander Halke (a dead ringer for Christopher Ryan as General Staal in *The Sontaran Stratagem/The Poison Sky*, 2008) and the catlike Sister

of Plenitude, Novice Prin (a dead ringer for Anna Hope as Novice Hame in *New Earth*, 2006). A “masked” latterday Silurian, of the type introduced in *The Hungry Earth/Cold Blood* (2010), can also be glimpsed; elsewhere in this episode, we’ll see a Judoon (introduced in *Smith and Jones*, 2007) and a Tritovore (from *Planet of the Dead*, 2009).

Later, we’ll discover that the line below each name describes that person’s greatest fear – suggesting that Room 215 had been meant for Tim Heath (“Having his photo taken”) and that, prior to editing, the first Room 214 had been meant for Tim Nelson (“Balloons”).

Cut from here, one particular Earth female’s nightmare – given, darkly, as “Grandad”.

Various members of the production team were photographed for the wall: petty cash buyer Kate Wilson was Lady Silver Tear (“Daleks”) and producer Marcus Wilson was Royston Luke Gold (“Plymouth”).

04m 14s Ringing the reception bell has caused another dislocated trio to rush in – humans Rita (Amara Karan) and Howie (Dimitri Leonidas), plus the alien Gibbis (David Walliams). The newcomers’ overlapping lines

“People snatched from their lives and dropped into an endless, shifting maze.” THE DOCTOR



are mostly incomprehensible. As scripted, Howie wondered how they could be in reception again – because, as he reminded Rita, “We walked in the opposite *direction*.” Rita told him to remember their deal: “You don’t panic and I figure something out.” Meanwhile, Gibbis had declared “We will offer no resistance [sic]!” – causing Rita to respond: “Gibbis, seriously, STOP SURRENDERING.”

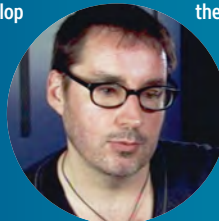
Stage directions described the “shambolic” Howie thus: “Pale. A mouth breather. Any similarity between him and fans of a certain Science Fiction TV show are purely coincidental.” (A terrible diss on Trekkies, thinks *The Fact of Fiction*.)

Gibbis, on the other hand, looked like someone had “taken Mole from *Wind in the Willows* and shaved him” – although a scripted Doctor reference to Gibbis’ “greeny-white skin” was eliminated to match David Walliams’ make-up.

Then best known for the wildly successful sketch show *Little Britain* (2003-07), which he’d devised with later Nardole actor Matt →

Essential Info

» Incoming showrunner Steven Moffat originally asked Toby Whithouse, writer of *School Reunion* (2006), to develop a story idea for the Eleventh Doctor’s first season – in which the new Doctor and his companion Amy Pond found themselves “stranded in a hotel, and the corridors and rooms keep shifting...” The labyrinthine hotel suggested its own monster, Whithouse explained in the making-of show *Doctor Who Confidential*: “The most logical thing to have in a maze would be a Minotaur.” But with maze-like catacombs playing a major part in *The Time of Angels/Flesh and Stone* (2010), it was decided to defer the story until the following year.



» Director Nick Hurran, new to *Doctor Who*, shot *The God Complex* more-or-less concurrently with the previous episode, *The Girl Who Waited* – over a 16-day period spanning Wednesday 16 February and Friday 18 March 2011. Two actual hotels were used; the reception and stairwell belonged to the Seabank Hotel in Porthcawl, and the dining room



and kitchen were found in Cardiff’s Manor Parc Hotel. The house given by the Doctor to Amy and Rory at the end of the episode stood on Bute Esplanade, close to Cardiff Bay. All other interiors were recorded at the programme’s usual Upper Boat Studios home.

» *The God Complex* ranked 118th (out of 241) in DWM’s ‘First 50 Years’ poll of 2014.

Left inset: Toby Whithouse, the writer of *The God Complex*.

Left: Seabank House in Porthcawl provided the location for the reception and stairwell.

Above: Matt Smith prepares to record a scene at Upper Boat Studios.

→ Lucas, Walliams was a longstanding *Doctor Who* fan who'd previously acted in the Big Finish audio *Phatasmagoria* (1999), written by Mark Gatiss – with whom Walliams had co-created and also appeared in three sketches for BBC2's *Doctor Who Night*, broadcast 13 November 1999.



04m 40s Dr Rita's assessment of the TARDIS crew's reactions earns the other Doctor's

admiration. "Amy, with regret, you're fired," he tells his companion, in a phrase swiped from Alan Sugar – the overlord of reality show *The Apprentice* (2005-present), who'd go on to make a cameo appearance in *The Power of Three* (2012).

06m 17s Having established that impenetrable brick faces lie beyond the doors and windows of this bizarre hotel, the Doctor sums up the situation: "People snatched from their lives and dropped into an endless, shifting maze that looks like a 1980s hotel with bad dreams

Above right: Gibbs (David Walliams), Howie (Dimitri Leonidas), Rita and Rory (Arthur Darvill) enter a restaurant full of ventriloquists' dummies.

Below: Gibbs is never happier than when he's surrendering.

Opposite page top left: A Weeping Angel... or is it?



in the bedrooms." As he does so, he swipes the Rubik's Cube from the reception desk; perhaps so he can finish a puzzle he began wrestling with in young George's bedroom a couple of episodes before, in *Night Terrors* (2011)?

This scene was truncated in the edit. As scripted, the Doctor began to march off, followed by the others – but then the Doctor stopped, causing everyone else to "almost clatter" into him. "But you know the bit I really don't like?" he mused. "Those pictures. I do not like the stories behind those pictures."

Returning to the upstairs landing, they find the TARDIS gone.

06m 59s Rita says there's another person in their group – but a whole scene was excised before we see Joe, who's (literally) tied up elsewhere. As scripted, we cut to the corridor immediately outside the dining room, where

Rita described how Joe had suddenly started freaking out: "Talking about how we were all going to die here. My God, as if we weren't frightened enough... Anyway then it was like he switched back, and told us to tie him up." Musing on this, the Doctor suggested "Intermittent Possession" as the reason: "Very dangerous. Very unpredictable. Worth about 140 points in Scrabble though."

He reached for the door handle – whereupon Rita warned him that Joe wasn't alone...

07m 04s Every dining room chair has been taken by a ventriloquist's dummy – all bow-tied and in formal dress, not unlike 'Lord Charles', the monocled dummy made famous for its attachment to Ray Alan (1930-2010), and before him 'Hugo', the dummy that haunted Maxwell Frere (Michael Redgrave) in

Ealing Studios' supernatural anthology *Dead of Night* (1945). Stage directions described how the room is "buzzing with their strangulated chatter. But the moment the Doctor steps in, all the chatter stops. Like a stranger walking into a Wild West Saloon..." Surely, though, the Doctor and friends would have heard their chatter from outside – so was that why the corridor scene described above was cut...?

08m 13s According to the half-mad Joe (Daniel Pirrie), "There's a room here for everyone, Doctor. Even you." Originally, he continued: "And in it is the very worst thing in the galaxy..." This, surely, was a direct allusion to George Orwell's *Nineteen Eighty-Four* (1949), in which state torturer O'Brien tells dissident Winston Smith about room 101, a chamber containing the torturee's own worst nightmare: "The thing that is in room 101... is the worst thing in the world."



09m 02s Having shifted the still-bound Joe to reception, the Doctor wonders: "Why you four?" Howie's

response was cut. It was all to do with his conspiracy theories website, he reckoned – named *www.who-ate-all-the-lies*: "Y'know, as in 'who ate all the pies'. Look, all the cool domain names had gone, OK? Anyway, it's got everything 'they' don't want you to know about JFK, the moon landing, Roswell. And so 'The Man' dumps me here: Hotel Guantanamo. Sorry guys, you're just civilians, caught in a secret war you will never understand." After a beat, the Doctor continued: "So, like I said: why you four?"

Following Gibbs' suggestion that sooner or later, someone will come to rescue or enslave them, the remainder of the scene was much reworked in editing, with the Doctor's speech beginning "First, we find the TARDIS" being pulled up from its latter stages. Originally, the Doctor prompted Amy to explain how the TARDIS team operated: "There'll be banter, there'll be running down corridors. He'll have an explanation that won't make sense, but just nod and we'll be home in time for *Countryfile*." (On set, Karen Gillan quoted this speech to *Doctor Who Magazine*'s Benjamin Cook,



naming it her favourite moment in the episode – little realising it'd end up cut!)

On screen, Rita wonders if the 'he' that Joe mentioned is here with them. As scripted, the Doctor replied that whatever had possessed Joe obviously wanted to frighten them: "But that doesn't mean it's real with, you know, a face and shoes and knees." That, then, was what prompted Joe to laugh and begin to recite from the traditional nursery rhyme *Oranges and Lemons*.

The scene ran on after Howie asked if they could do something about Joe. The Doctor responded by throwing Howie a roll of gaffer tape conveniently situated on the reception desk – "almost like it was handed to him by the hotel" – but as Howie went to tape over Joe's mouth, Joe whispered so only Howie could hear: "You're next. Just so you know." Before the Doctor could lead everyone off in search of the TARDIS, Gibbs asked, if they were going to surrender, should they find the person in charge? "Surrender" is not in my vocabulary," claimed the Doctor. "Really?" said Gibbs. "We've got 56 different words for it."



10m 08s As they follow the Doctor through the corridors, conspiracy blogger Howie tells Rory he thinks

they're in a secret US government hideaway in Norway: "You see, Earth is on a collision course with this other planet..." It's all there on the internet, insists Howie. And in that, he's not wrong – as you'll find if you Google 'Nibiru', or 'Planet X', as this entirely hypothetical 'killer planet' is often known in pseudoscientific circles.



10m 50s Room 155 contains Howie's nightmare – being teased by a gaggle of girls. "What's 'loser' in

K-K-K-Klingon?" jeers the brunette. According to www.bing.com/translator, it's 'layerteS' [sic]. Howie's internal "Praise him" was added in post-production.

12m 13s An oncoming roar has caused Rita to try to hide herself and Joe in a nearby room, which contains her disappointed father (Rashid Karapiet) – also a doctor, to go by his white coat and stethoscope. Rita's 'sorries' were brought up from a subsequent scene, in which she was supposed to be seen "curled on the floor, head covered" while the spectre of her father raged over her still: "This is what I worked for?! So you could bring disgrace on this family?!"

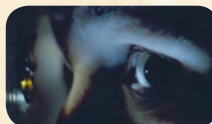
Rita's internal "Praise him" was also added in post.



12m 32s Rory, having been distracted by the sight of a fire exit, has been pulled by the Doctor into the room

that Amy and Gibbs ducked into... containing a pair of Weeping Angels, which the Doctor soon proves illusory. The Angels last appeared in *The Time of Angels/Flesh and Stone* (2010), which established how "That which holds the image of an Angel becomes itself an Angel." Clearly, that doesn't apply in this case – which implies that these Angels have been summoned up from someone's idea of them, rather than a photograph or other recording.

"There's a room here for everyone, Doctor. Even you." JOE



13m 28s Trying to catch a glimpse of their pursuer, the Doctor peers through the peephole in the door.

Stage directions suggested we might see a teardrop fall from the Doctor's eye as he did so, and that another roar would make the

Doctor gasp, because he understood what that roar meant in the creature's language (or so we were supposed to learn later).

Joe's ties release themselves. He rushes off into the corridors, followed by the Doctor.

14m 30s The corridor extends itself before the Doctor's eyes. Reminding us, perhaps, of the spatially bizarre corridors of the Overlook Hotel in Stanley Kubrick's *The Shining* (1980), a clear influence on *The God Complex* – which has "something of *The Shining* about it", writer Toby Whithouse admitted in DWM.

15m 00s The Doctor finds Joe's corpse.

As scripted, the Doctor was supposed to have looked into his own room, number 11, immediately beforehand, while looking for the hapless Joe – but in the event, the scene in question was held over until significantly later in the episode (circa **30m 57s**).



16m 39s Back in the dining room, where it's become apparent that the 'Angels' were Gibbs' nightmare, not

Amy's, Rory and Amy watch the Doctor "get pally" with Rita... but their bantering was cut cruelly short. That's 'cruelly' because, as with Karen Gillan and Amy's *Countryfile* speech earlier, it was Arthur Darvill's favourite bit! Originally, Rory described how he and Howie had been barricading the door: "We had to move like loads of tables." To which Amy responded: "Oo, show me your muscles. Come on, show me your –" She stopped short: "oh you are." Darvill told DWM: "It's a moment of calm, a really fun moment of them messing around."

16m 52s Describing Joe's demise, the Doctor confirms to Rita that not only is he a medical doctor, he's got a degree in cheese-making, →

OLD SCHOOL

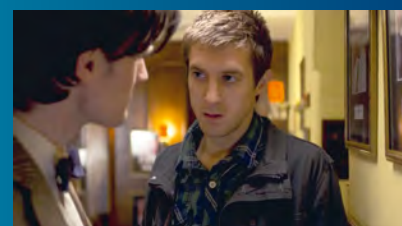
Confidential documentary *Heartbreak Hotel* –

"I don't know where I got that from" – this one might even be a metafictional nightmare...! (It's perhaps worth noting that an equally ghastly PE teacher featured as werewolf George's stepdad in a 2011 episode of BBC3 supernatural drama *Being Human* – created and overseen by Whithouse.)

Then again, in *The Doctor's Wife* (2011) Rory recalled having had a PE teacher "just like" the entity House – ie, who enjoyed making people suffer. Eventually, we'll discover that the monster in the hotel has no use for the faithless, like Rory – but is it impossible that it picked up on Rory's



A At 10m 21s, a PE teacher (Dafydd Emyr) steps out of Room 158 – "in a tracksuit", according to stage directions, rather than white vest and shorts. To judge by the tone of writer Toby Whithouse's comment in the full version of the *Doctor Who*



fear, all the same? Rory hangs back while the teacher confronts the Doctor – and although he later denies having found his room (at 28m 37s), look at his face the moment the teacher's gone; is that a chastened expression?

Left: The Doctor is told off by a PE teacher (Dafydd Emyr).

Above: The Doctor asks Rory if he's found his room yet.

→ too. When and where he acquired the latter qualification remains uncertain, but his claim to have once taken a medical degree seemingly alludes to a line in *The Moonbase* (1967), in which the Second Doctor (Patrick Troughton) remembered studying under antiseptic pioneer Joseph Lister (1827-1912) in Glasgow: “1888, I think...” (Not 1888, in fact: see *The Fact of Fiction*, DWM 426.)



17m 25s Muslim Rita tells the Doctor her theory that they’re all in Jahannam – the Islamic afterworld

where evildoers are punished for their mortal transgressions, roughly analogous to the Christian concept of Hell. In the Qu’ran, this place of suffering is also known as Al-nar (‘The Fire’), and by other infernal terms – so it’s not unreasonable that “the whole 80s hotel thing” has taken Rita by surprise. In the readthrough script, the Doctor outlined his belief that their apparent surroundings were like the desktop theme on a computer: “It’s odd though, it’s clearly been on this programme [sic] for a while as there’s signs of wear and tear” (meaning the gouges he’d seen in the ceiling at **11m 37s?**). In the shooting script, he suggested that, since the hotel wasn’t relevant to any of them, “maybe it’s just got jammed on an old setting.” This ended up being cut altogether, though – perhaps to preserve the surprise of the reversion to the reality of the Complex later?

Originally, Rita stopped the Doctor after Amy called him away, asking him, since he could seemingly “speak... alien”, what the creature was saying. “Outside the room, when we were hiding, it said ‘Death’,” the Doctor told her. “That’s all...”



18m 22s Amy has suddenly remembered finding Lucy’s note in a corridor. In the readthrough script,

however, her words had been “transposed into the text” of a little framed notice: “We’ve seen them everywhere. On a wall in pretty much every room. From a distance it simply looks like the instructions about what to do in case of a fire.” That, then, was what the Doctor began reading from. It’s not clear why this was changed – perhaps because it implied that every other victim of the hotel had written a final testament, too? (Soon, the Doctor will say how everything has been “put here” to frighten them – “the rooms, Lucy’s note, even the pictures in reception”. That ‘put here’ would seem to be a hangover from this ‘fire notice’ version.)

The Doctor reads how “It took Luke first” – meaning, perhaps, the Plymouth-fearing Royston Luke Gold (the name ‘Royston’ didn’t feature in the script). Cut from here was the Doctor reading on: “Then Tim” – either camera-shy Heath or balloon-o-phobic Nelson, it’s not clear – “Then Charlie and beautiful Novice Prin.”



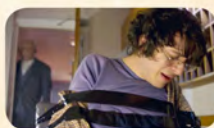
20m 37s Echoing “Praise him!” has identified Howie as the likely next victim – and so the

craven Gibbis, from a species that lives to be conquered, has proposed letting the creature take him. The Doctor’s line about Gibbis’ “gene of gutlessness” arguably hints at the Tivoli native’s origins in a human character, named simply Edward – in Whithouse’s words, “an unapologetic, proud coward, coming from a long line of cowards...”



22m 23s Soon: Howie’s words of praise echo round the hotel’s beauty spa, where the Doctor is waiting. A stage direction called for “Little tables with period magazines, Woman’s Realm, Smash Hits, Look In!” – and the 3 January 1981 edition of *Look-In*, its cover depicting “The grace and power of world-class gymnasts”, can indeed be seen on screen, above a copy of girls’ magazine *Jackie*. (Fascinatingly, coverlines on that very issue promise picture strips including *Buck Rogers*, *Sapphire and Steel* and *Worzel Gummidge* – making *Doctor Who*’s deadly rival of 1980, plus characters portrayed by both Comic Relief Doctor Joanna Lumley and actual Third Doctor Jon Pertwee, all part of the series’ universe!)

23m 02s The Creature (Spencer Wilding) lumbers towards the Pasiphaë Spa – named for the Cretan queen Pasiphaë, human mother of the half-bull Minotaur, according to Greek mythology. Because the Creature is a Minotaur, we’ll see.



24m 01s Howie is tied up in reception, his burbling having been broadcast via sonic screwdriver. “You lied to me!” he tells Gibbis, after the Doctor cuts the connection. Lied about what, though? Originally, he continued: “You said you was [sic] tying me up in case I slipped from my Master’s control!”

Moments later, the possessed Howie tries to persuade Gibbis to let him go: “Who’s to say I didn’t overpower you?” This scene was cut short in editing. As recorded, Gibbis hurried to secure the wriggling Howie’s bonds – at which point Howie said, right up close to Gibbis: “I bet there’s some nice juicy Armada on its way to your planet right now. And you’re missing it.” At this, Gibbis froze – “Eyes locked with Howie.”

26m 05s Meanwhile, the Doctor translates the Creature’s rumbling speech. Also lost, his realisation that “When you said ‘death’ in the corridor, you meant your death...”

28m 58s Distracted by the freed Howie, the Creature has smashed its way out of the spa – and soon, Howie’s portrait hangs in reception. With a second shot of Rory seeing the fire exit materialise (this time beside the spa) having been eliminated, part of the Doctor and Rory’s conversation had to be snipped out, too. Here, Rory confessed how he keeps seeing this fire exit pop up out of nowhere – but that it never hung around long enough for him to open it:

RAGING BULLS

The Creature is a distant cousin of the Nimon, the Doctor explains at 40m

48s: “They descend on planets and set themselves up as gods to be worshipped...” Conversely, the Nimon, whom the Fourth Doctor (Tom Baker) encountered in *The Horns of Nimon* (1979-80), were compared to a plague of locusts.

That’s not the full extent of the various



Doctors’ meetings with Minotaur types. In *The Mind Robber*

(1968), the Second Doctor (Patrick Troughton) found himself trapped in the fantastical Land of Fiction – and was chased through a labyrinth by the Minotaur, whose existence he denied. Then, in *The Time Monster* (1972), the Third Doctor met another Minotaur (Dave Prowse) in a maze in ancient Atlantis; said to have been an athlete who’d asked

Kronos the Chronovore for the strength of a bull, he ended up bested by the Doctor’s toreador-like moves.

But there’s evidence that the Fourth Doctor met the original Minotaur of myth, in the labyrinth of Knossos. In *The Creature from the Pit* (1979), companion Romana (Lalla Ward)



unearthed a ball of string from the TARDIS hold, labelled with thanks from Theseus and King Minos’ daughter Ariadne; according to the Doctor, they’d wanted to unravel his scarf to escape the Minotaur’s maze...

Top right: Victims Rita, Howie and Joe (Daniel Pirrie) are laid to rest in the restaurant.

Far left: The Minotaur in *The Mind Robber* (1968).

Left: A Nimon from *The Horns of Nimon* (1979-80).

Above: The Minotaur (Dave Prowse) in *The Time Monster* (1972).



"I asked the others, but no one else has seen it. I wondered if you had." (The Doctor hadn't – but see later, at **35m 54s**)

The Doctor promises to show Rita all of time and space; but alone, she finds herself saying, "Praise him!"



32m 18s Having traced Rita on CCTV, the Doctor asks if she's started to praise the Creature. In the

original stage directions, her nod caused him to put the phone's mouthpiece against his chest – "and with his other arm he lashes out, wiping everything off the desk..." This won't be the first time he's lost a human female before they could take him up on his offer of a TARDIS berth; doubtless he's remembering Lynda Moss (Jo Joyner) from *Bad Wolf/The Parting of the Ways* (2005) and Astrid Peth (Kylie Minogue) from *Voyage of the Damned* (2007).



33m 56s As the Creature looms over Rita, the Doctor accedes to her request to let her die in private

and sonics the screen off – a simplification of the original intention, where the Doctor watched the Creature make its way towards Rita across multiple CCTV screens ("always out of vision – just a shadow or a door swinging shut"), shutting off each successive screen as it passed.

Meanwhile: is Gibbis *really* eating the goldfish from the spa?

Later, the Doctor realises that the Creature feeds on faith – exposing individuals to their fears so they'll reveal the thing that they believe in: religion, superstition... or whatever.

35m 54s Rory believes in nothing, explains the

Doctor: "It doesn't want you. That's why it kept showing you a way out." Doubtless this was meant to explain the fire exit – but the Doctor doesn't know about that, since (as we've seen, at **28m 58s** above), the dialogue in which Rory told him about the exit was cut.

So what was this 'way out', exactly? Eventually, we'll learn that we're inside a prison, travelling through space. Perhaps the fire exit's a teleport, to transport the useless faithless back whence they came? Or perhaps it simply leads them out... into space?

"All those people in that hotel, sacrificed for that ancient creature." THE DOCTOR



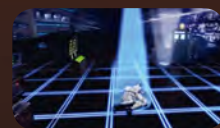
39m 13s The Creature has pursued the now-praising Amy and the Doctor to Room 7... where her

seven-year-old self awaits: Amelia (Caitlin Blackwood). And so the Doctor tries to break his companion's faith in him in order to save them – reminding us, perhaps, of *The Curse of Fenric* (1989), in which the Seventh Doctor (Sylvester McCoy) delved into the childhood of his companion Ace (Sophie Aldred) in order to shatter her faith in him – a faith that protected his adversary, on that occasion...?

40m 24s With the Creature's food supply cut off, it begins to die – and the 'hotel' dissolves, revealing (as stage directions

specified) the inside of the 'God Complex' itself: "an immense black box, the size of an aircraft hangar. Like the holo-deck in *Star Trek TNG [The Next Generation]*, there's a grid on the floor, the walls and ceiling (hundreds of yards above)."

41m 36s It's an automated prison, scooping up the faithful to sustain an unwanted god, explains the Doctor – but it got stuck on the same setting. Cut from here was the Doctor's speculation that maybe the Creature was a good god to the now-secular makers of the Complex: "Maybe this was his pension."



42m 31s With the Creature dead, Gibbis tries to get a lift to the nearest galaxy, in a line absent from

the script. We won't see Gibbis again, but another of his Tivoli kin will turn up in Whithouse's later *Under the Lake/Before the Flood* (2015) – funeral director Albar Prentis (Paul Kaye).

Back on Earth, outside a smart terrace, the Doctor hands Amy the keys to one of the houses.

43m 05s Whithouse envisaged Amy and Rory's new house as a cottage: "But not any old cottage. The dictionary definition of a dream home. Ivy covers the red brick walls all the way up to the thatched roof." Rory's "favourite car" – gifted to him by the Doctor – is a Jaguar E-Type coupé in red (seemingly a 1968-71 Series 2).



43m 38s So how has the Doctor come to acquire such a smart gaff on his friends' behalf? The answer

was given in a cut Doctor/Amy exchange. After Rory had entered the house, Amy asked the Doctor: "So do you have, like, a whole drawer of winning lottery tickets?" We know he's got form for this sort of thing: in *The End of Time* (2009-10), the Tenth Doctor (David Tennant) had arranged to give Donna Noble (Catherine Tate) a presumed-lucky lottery ticket as a wedding present.

Amy's enquiry, "Why now?" earns the blunt response, "Because you're still breathing"; as written,

"Because you still love it. Because you still love me," too. A few lines later, after picturing himself standing over their bodies, he went on: "All those people in that hotel, those innocent people, sacrificed for that ancient creature. It has to stop, Amy. It has to stop." (By 'ancient creature', we presume he meant himself.)

46m 45s And so the Doctor heads off alone, seemingly towards the fate we witnessed in *The Impossible Astronaut* (2011) – shot dead on the shore of Lake Silencio... **DWM**

FURTHER INFO

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Left: The Creature (Spencer Wilding).

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Television

It Takes You Away

The Doctor helps a frightened girl to find her missing father – and ends up saving the universe from destruction...

**BBC
one**

BROADCAST

Sunday 2 December 2018

Review by **PAUL KIRKLEY**

A

t the height of its Gothic phase in the mid-1970s, *Doctor Who* took great delight in plundering the more lurid end of 19th and early 20th-century literature, putting its own spin on the likes of *Frankenstein*, *Dr Jekyll and Mr Hyde* and *The Phantom of the Opera* – iconic figures imprinted on popular culture by their

appearances in dozens of Universal and Hammer horror films.

In the 21st century, then, it was only a matter of time before the show turned its magpie eye on the recent boom in Scandi horror. And from its *Let the Right One In*-riffing title to the setting of a lonely cabin among pine trees, *It Takes You Away* feels primed to deliver 50 minutes of chilly Nordic terror.

That it doesn't entirely pan out that way is mostly down to the fact that, fairly early on, the premise bumps up against *Doctor Who*'s more familiar strain of offbeat science-fantasy, with results that are frequently brilliant, and occasionally ridiculous, but never less than surprising.

The establishing scenes of an isolated house (complete with a gently swaying abandoned swing) and a terrified girl hiding in the wardrobe from the monsters is pretty much *Doctor Who* Horror 101. Clearly, writer Ed Hime is pulling out all the stops to create an atmosphere of wintry dread, and he's well served by director Jamie Childs and his director of photography Denis Crossan, who plug into the Scandi vibe by filling each room with cold northern light and deep, slanting shadows.

There's terrific work, too, from Eleanor Wallwork as Hanne. By turns vulnerable, brittle and brave, she's the beating heart of the story, and the scene in which the Doctor promises to do what she can to locate the blind Hanne's father, while chalking "Assume her dad is dead" on the wall, is like a shard of ice to the heart. And let's pause here for another hat-tip to our magnificent musical director, Segun Akinola, whose mournful cello perfectly captures the pall of sadness that hangs over young Hanne's life.

Given the carefully crafted nature of this set-up (which, with its cottage in the forest, big bad wolf at the door and magic mirror in

Above: Graham (Bradley Walsh), the Doctor (Jodie Whittaker), Ryan (Tosin Cole) and Yaz (Mandip Gill) arrive in Norway in *It Takes You Away* (2018).

Right: The Doctor talks to the frightened Hanne (Eleanor Wallwork).





Given the carefully crafted nature of this set-up, it's a shame that Hime chooses to reveal his hand so early.

the bedroom, also plays like a dark children's fairy tale), it's a shame that Hime chooses to reveal his hand so early. Because once you start introducing aliens in funny *Star Trek* prosthetics (even ones delightfully played by Kevin Eldon) and throwing around concepts like inter-dimensional portals, the spell is broken; the fear of the unknown is gone.

As a result, there's an unusual tone to the episode that's either brilliantly unique, or just a bit lumpy and uneven. It's not afraid to go to some very dark places; ultimately, it's a story about grief and depression. But there are times when it stops being that and becomes a busy, almost manic exercise in conceptual sci fi, throwing as many ideas as it can at the wall in the hope that some of them will stick.

But if it's a bit all over the shop tonally, there's certainly no shortage of memorable moments and imagery, from Ryan carrying the globe light like a trippy remake of *The Red Balloon* to the terrifying flesh moths – so convincingly realised you'd swear they just hired a bunch of them in for the day. Also, how gorgeous is that opening/closing shot of the TARDIS in the woods by the fjord? It's like a Hans Dahl painting; the sort of screengrab you want to frame and hang over your fireplace.

The final stretch, largely set in the mirror universe (literally – did you notice that every shot was reversed? Either that or everyone's suddenly started parting their hair the other way), encapsulates everything that's great, and everything that's not so great, about the episode. The return of Grace (Sharon D Clarke) can't help but feel like an emotional sucker-punch, and the awful choice that Graham has to make – his wife or the real world – is almost unbearable (as is his oh-so-brave attempt at cold detachment with "You're a fake").

But *Doctor Who* needs to tread softly when it's on such heightened emotional terrain. A young girl being reunited with what appears to be her dead mother is a *huge* concept to be casually employed as a throwaway plot device. And the Doctor telling a grieving husband "Time to move on, mate" – as if he's a teenager who's just been dumped by text – feels unforgivably glib.

Then there's the reveal that Erik has been keeping his own daughter – his *blind* daughter – in a state of isolated terror, which is arguably more monstrous than anything lurking in the woods. The script does provide some cover for this with Hanne's line about him not being well; clearly, this is a man in the very advanced stages of a total nervous shutdown.

But let us turn now, readers, to a subject we can delay no longer, and address the amphibian in the room. Because, make no mistake, the Doctor's parley with

a conscious universe masquerading as a frog – a frog with a Yorkshire accent, no less – is surely destined to be the show's most divisive scene since that time they revealed the Moon was an egg. Is it a daringly inventive flight of surrealist fantasy worthy of Lewis Carroll? Or just utterly ridiculous? That's between you and your conscience, but I will say that, even as I burned with hot shame, my kids were hooting with delight.

If the reaction online ("Isn't it good, Norwegian wood") is anything to go by, Ed Hime can chalk up his *Doctor Who* debut as a hit. Personally, I'd like to have seen him have the courage of his convictions and sustain that early Nordic noir/European folk tale mood into something more tightly focused and less skittish. But hey, there are worse accusations to level at a writer than having too many ideas. Plus, if a fairy tale is what you're after, I guess you can't really complain about a talking frog. **DWM**



Top left: Yaz, Graham and the Doctor encounter Ribbons (Kevin Eldon) in the antizone between universes.

Top right: Graham is apparently reunited with his wife, Grace (Sharon D Clarke).

Above inset: A lonely universe called the Solitract, in the shape of a frog.

Right: What appears to be Hanne's mother Trine (Lisa Stokke), and Hanne's father Erik (Christian Ruback).





The Battle of Ranskoor Av Kolos

On the planet Ranskoor Av Kolos, Team TARDIS find themselves face to face with the vengeful Tzim-Sha...

Review by **PAUL KIRKLEY**

BBC
one

BROADCAST

Sunday 9 December 2018

T

he season finale is still a relatively new concept for *Doctor Who*. Back in the day, a series would essentially just run until it stopped – to the extent that, in 1988, *The Greatest Show in the Galaxy* could be hoiked out of its early season slot and stuck on the end, with most viewers none the wiser. It's only since 2005 that concluding episodes have become 'events', tasked with ending each series on a big crescendo while tying any dangling story threads into a neat bow.

It's perhaps no surprise, then, in a year during which he's made a point of doing things a bit differently, to find Chris Chibnall navigating a course somewhere between these two poles, subtly bringing the story of *Doctor Who* in 2018 full circle while cleaving faithfully to his pledge to make every episode a standalone adventure, with no barriers to entry.

Where *The Battle of Ranskoor Av Kolos* borrows most obviously from the standard finale playbook is in its resolution of Graham and Ryan's "unfinished business", bringing

closure, of sorts, to their grieving process and finally sealing their awkward, tentative bonding with a declaration of love, and that long-awaited fist-bump. But even this is really just a minor (ahem) Grace note in an otherwise largely self-contained, somewhat cookie-cutter sci-fi runaround.

There's a curiously old-school feel to much of the episode. Take the opening scene. Not only is it filmed in a (be still my beating heart) proper *Doctor Who* quarry, it features two random aliens with funny names and hairstyles having an intense theological debate about their space religion and saying things like "It cannot be!"

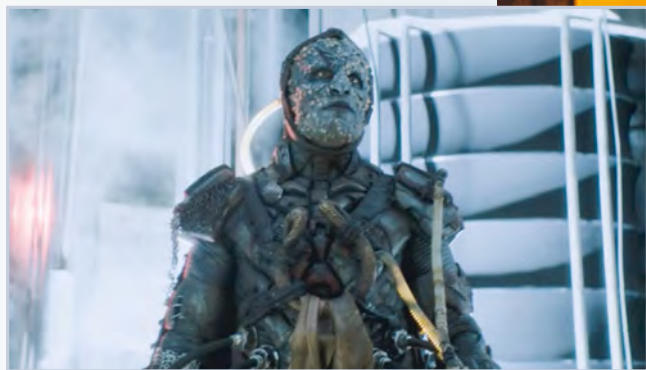
This, of course, is how *loads* of *Doctor Who* stories used to start back in the day, before Russell T Davies laid down his famous decree about no one caring that the Zogs of planet Zog are having trouble with the Zog monster. Perhaps Chris Chibnall has simply decided that, in a show that aims to be blind to race, creed and colour, such blatant anti-Zogism is no longer acceptable.

Anyway, we soon cut to the chase, with our heroes stepping up to answer nine separate distress

calls from the planet Ranskoor Av Kolos (civic slogan: 'Disintegrator of the Soul'); its war-ravaged surface is vividly realised by director Jamie Childs as a grimy landscape of dank mist, burning fires and a graveyard of crashed spaceships. And then there's "the edifice": a floating, monolithic temple, humming with latent power, it's one of the year's most striking visuals, albeit one that owes an obvious debt to the impassive obelisks of Denis Villeneuve's terrific 2016 film *Arrival*.

Much is made in the set-up of the "violent psychotropic waves" emanating from the planet, raising the prospect of a reality-warping mental paralysis should our heroes remove their neural balancers. But this turns out to be a slightly baffling plot cul-de-sac in which, instead of the promised hallucinogenic nightmare, we get Yaz wincing slightly. As a road not taken, it's all the more puzzling





because it would have given Mandip Gill, otherwise a bit of a fifth wheel in the story, something to do.

An even greater red herring is the widely trailed reappearance of a figure from the Doctor's past. To be fair to Chris Chibnall, this isn't so much a feint on the part of the script as the pre-publicity: that tantalising clip of the Doctor declaring "I know that voice" was bound to set the hare of feverish speculation running. (Is it the Master? The Rani? The Taran Wood Beast?) The result was an inevitable feeling of anti-climax when it turned out to be old toothache-face from a few weeks earlier.

Perhaps the disappointment was compounded by the fact that Tzim-Sha – Tim Shaw to you and me – was arguably the weakest link in the otherwise rather splendid *The Woman Who Fell to Earth*. A fearsome warrior (it says here), he managed to bungle a mission – tracking down one Sheffield crane driver – less challenging than the average *Apprentice* group task.

Thankfully, second time around he gets a much fairer crack of the whip. Those shots of him wounded and kneeling while hooked up to his chamber's life-support systems, his breathing laboured and ragged, can't help but recall Darth Vader (though was anyone else expecting him to look more damaged when he removed his mask?). And, credit where it's due, it's a fantastically menacing performance by Samuel Oatley, aided by effective sound design and Ray Holman's impressive battle-armour costume.

The SniperBots, by contrast, emerge with considerably less dignity. Having proved themselves incapable of hitting a cow's backside with a banjo during their last appearance in *The Ghost Monument*, here the only targets they succeed in blasting are each other. Nice outfits though.

Long-time viewers will have noted the similarity of Tim Shaw's miniaturised planets collection to that in Douglas Adams' *The Pirate Planet* (1978), but it's an idea worth revisiting, not least for the image of those shrunken worlds – once home to billions of souls – fluttering away in their crystal tombs like bees in a bottle.

There's much else to enjoy here, from Graham's decision to be "the better man" (inspired, significantly, as much by the thought of Grace's disapproval as the Doctor's) to the



There's much else to enjoy here, from Graham's decision to be "the better man" to the glorious sight of *Downton Abbey*'s Mrs Hughes (Phyllis Logan) wielding a massive laser gun.

frankly glorious sight of *Downton Abbey*'s buttoned-up Mrs Hughes (Phyllis Logan) wielding a massive laser gun. And the story delivers a proper, meaty Doctor-villain confrontation that allows Jodie Whittaker to draw on everything in her locker, from flippant humour to horror, fear and defiance, and with her parting "no one's unstoppable" line accompanied by the merest hint of a smile.

Cards on the table, *Doctor Who* has a scratchy record when it comes to these final acts: for every *Parting of the Ways* and *The Big Bang*, there's a *Last of the Time Lords* or *Death in Heaven*. *The Battle of Ranskoor Av Kolos* isn't the best of the bunch, and it isn't the worst. But it is the one that feels least interested in the business of being a finale as we've come to understand the term. There are no major shocks or revelations, no attempts to raise the stakes or shift the ground beneath our feet and, crucially, no desire to break our hearts.

Then again, with the TARDIS' fast-return switch set for barely three weeks later, perhaps it makes sense to treat this as episode 10 of 11. Maybe that epic showdown with an ancient menace wasn't missing, merely delayed. As the Doctor herself said: "Travel hopefully. The universe will surprise you..." **DWM**

Opposite page above: The Doctor (Jodie Whittaker) and Paltraki (Mark Addy) in *The Battle of Ranskoor Av Kolos*.

Opposite page below: Yaz (Mandip Gill) and the Doctor join forces with Delph (Perelle Ascott) and Andinio (Phyllis Logan) of the Ux.

Above left: Tzim-Sha (Samuel Oatley) is bent on revenge.

Above right: The SniperBots, robot killing machines first seen in *The Ghost Monument* (2018). They're rotten shots.

Right: Delph prepares to use his powers.



Resolution

The Doctor and her friends return to present-day Sheffield, where Ryan isn't the only one with unfinished business... Review by **PAUL KIRKLEY**

BBC
one

BROADCAST

Tuesday 1 January 2019

Christmas Day without *Doctor Who*? Why, it's as unthinkable as the festive season without Black Friday punch-ups, disappointing winter wonderlands and the Coca-Cola Truck.

Or is it? Because, for all the speed with which the show established itself as a modern festive tradition, it's a slot that favours a certain type of whimsical, snow-frosted storytelling that, 13 Christmases after Prime Minister Harriet Jones' spectacular fall from grace, was perhaps in danger of looking a little tired itself.

And that's why, hot on the heels of the successful switch from Saturdays to Sundays, bumping this year's seasonal outing to New Year's Day feels like another timely shot in the arm; one that allows Chris Chibnall

to throw back the curtains and shed daylight on the format, replacing the midwinter fireside fairy tales of recent years with a surprisingly muscular – and entirely unexpected – action-horror movie spectacular. In other words: New Year, new *Who*.

The first really persuasive evidence of this tonal shift comes around the 14-minute mark when Lin (the excellent Charlotte Ritchie) goes into the bathroom and takes off her jacket to reveal a squirming Dalek cephalopod wrapping her in its foul, tentacled embrace. It's a moment of unflinching body horror – all the more disturbing for taking place in an ordinary suburban bathroom in the middle of the day – that just wouldn't sit right with a turkey-stuffed, lightly pickled Christmas Day audience.

A few minutes later, this human-Dalek hybrid is gunning down the motorway to the sound of Segun Akinola opening the throttle on a pounding, heavy rock riff. It's another sequence that feels thrillingly new: turbo-charged hot-rodding is just not something you normally find in *Doctor*

Who's armoury. Nor, for that matter, is the death of a policeman being used for darkly comic effect. It's naughty, and I think I like it.

In fact, the episode rather revels in its orgy of death, not just in terms of the high body count, but in the brutal manner in which characters are dispatched. Look, for example, at the way Chibnall introduces the likeable, cheeky-wink security guard in one breath, then cuts to his corpse being dragged down the corridor the next. Man, that's cold.

All of this is done, of course, in the service of investing the Daleks with a renewed sense of threat – a course correction that's occasionally necessary after all those years of botched schemes and humiliating defeats. It's surely no coincidence that the two best Dalek stories of the modern era – this one and 2005's *Dalek* – both keep their sights tightly focused on a lone wolf. Put too many of them in a room together, yapping away in those slightly shrill, hysterical voices, and all their latent menace tends to drain away. Here, by contrast, the ever-reliable Nicholas Briggs has his trusty ring-modulator turned down to a satisfyingly concrete-loosening bass rumble.

Having the contents of a Dalek spend so long out of its can also brings something new to the party – lazy newspaper cartoonists will have no excuse for depicting them as robots after this – and builds anticipation for the moment when, following a spot of A-Team business in the barn, it's finally revealed in all its metallic glory.

Right: Beneath Sheffield Town Hall, Yaz (Mandip Gill), the Doctor (Jodie Whittaker), Lin (Charlotte Ritchie), Mitch (Nikesh Patel), Ryan (Tosin Cole) and Graham (Bradley Walsh) follow the slimy trail left by the Dalek creature.



Actually, metallic glory might be pushing it for the rusting tank that eventually emerges, but this “junkyard chic” Dalek is one of those brilliant ideas that only seems obvious in retrospect. I only wish that the prop had been slightly larger and sturdier – because, is it just me, or is there something a tiny bit... cute about him? Like he might’ve rolled off the production line of a Louis Marx toy factory circa 1965?

Resolution is a story told on a global scale, taking us from South Yorkshire to the South Pacific via Siberia, and one that taps into several primal fears, from bodily invasion to the frankly terrifying notion of a world without wi-fi – “not even Netflix!” But all this would just be sound and fury without the human dramas at the heart of it. We care about Lin and Mitch (Nikesh Patel) because, with a few deft strokes of the pen, Chibnall invites us to emotionally invest in them and their sweetly tentative office romance. And, of course, the title refers as much to the story of Ryan and his dad as it does the Doctor’s own unfinished business with the Daleks. Tosin Cole has never been better than in the café scene (“Don’t come in demanding respect, cos that ain’t where we are”), and Daniel Adegboyega succeeds in making Aaron a sympathetic figure, for all his poor life choices.

Jodie Whittaker is on winning form throughout her festive debut, and her first encounter with her oldest enemy. When the Doctor realises exactly what it is she’s up against, her reaction is one of real, visceral terror, while the stand-off at the farm (“Me and a Dalek – it’s personal”) feels properly iconic. But she’s also gauche and goofy and charming and, thankfully, gets a day off from the slightly clumsy speechifying.

Bradley Walsh’s Graham already feels like a bit of a national treasure (even if it’s obvious that he slipped off to tape a few episodes of *The Chase* during the location filming), though the excellent Mandip Gill is once again strangely underused. With Ryan and Graham’s story now apparently resolved, hopefully we’ll find Yaz moving more front and centre in the next series.

Director Wayne Yip takes Chris Chibnall’s most blockbuster script and runs with it,



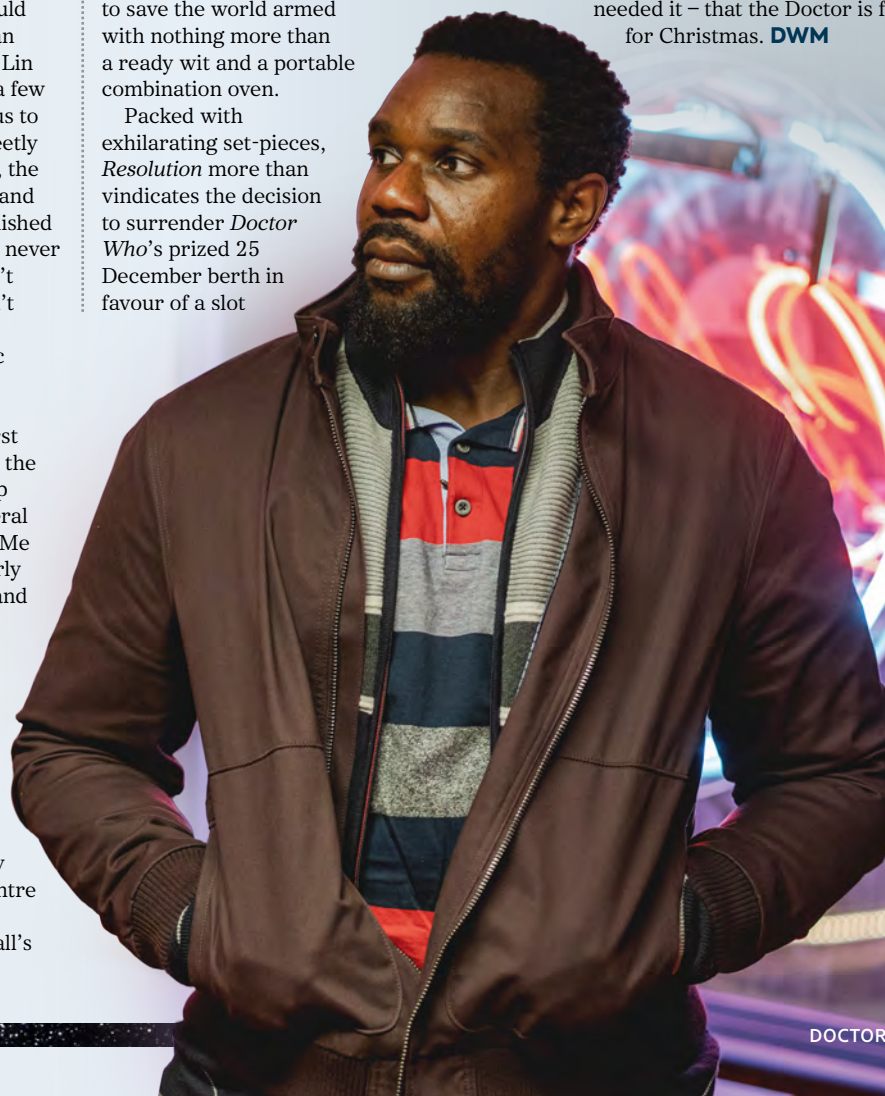
Director Wayne Yip takes Chris Chibnall’s most blockbuster script and runs with it.

delivering a punchy, adrenaline-fuelled actioner worthy of any Hollywood franchise. Or maybe it would be more accurate to talk about Hollywood franchises being worthy of *Doctor Who*: if only bloated beasts like *Justice League* and *Avengers: Infinity War* were as nimble and light on their feet as this, or had the chutzpah to save the world armed with nothing more than a ready wit and a portable combination oven.

Packed with exhilarating set-pieces, *Resolution* more than vindicates the decision to surrender *Doctor Who*’s prized 25 December berth in favour of a slot

that allows it to tell stories with a freer hand. And Chibnall’s suggestion that UNIT survived countless alien invasions, only to fall foul of a political economy drive, demonstrates Russell T Davies levels of brass neck.

Arguably the best seasonal special yet, it’s a convincing reminder – as if we really needed it – that the Doctor is for life, not just for Christmas. **DWM**



Above left: The Doctor closes in on her tenacious foe.

Above right: One of the Custodians prepares to bury a Dalek fragment in Siberia.

Left: Aaron (Daniel Adegboyega) emerges as a sympathetic figure.



Audio Frequencies

Reviewed this issue

➤ *The Master of Callous*

(Featuring the Master)

RRP £23 (CD), £20 (download)

➤ *The Hunting Ground*

(Featuring the Sixth Doctor)

RRP £14.99 (CD), £12.99 (download)

➤ *The Mistpuddle Murders*

(Featuring the Fifth Doctor, Nyssa and Tegan)

RRP £2.99 (download)

Available from bigfinish.com



Review by **STEVE O'BRIEN**

Illustration by **JAMIE LENMAN**

Doctor Who has often plundered the classics for inspiration. What would Robert Holmes and Philip Hinchcliffe have done, for example, if they hadn't had such well-stocked libraries?

Rarely, though, has *Doctor Who* attempted a straight, albeit sci-fi-tinged, adaptation of a canon classic. Co-writer James Goss was, we're told here in a behind-the-scenes natter, sitting by a pool in Spain with his head in Joseph Conrad's 1904 novel *Nostromo* when he hit on the idea to remake it as a *Doctor Who* (well, sort of *Doctor Who*) story. So, for the South American colony town of Costaguana read the colony planet of Callous, for the silver they're mining read

swenyo, and for Nostromo himself read the War Master, or rather the kindly, twinkly, suspiciously genial Mr Orman he's currently incognito as.

The last time we hung out with this Jacobi-shaped incarnation of the Master was with the four-story box set *Only the Good* in December 2017. This time round, Big Finish have aimed for something worthier of a knight of the realm's talents – a single, four-hour, take-the-afternoon-off-work epic, broken up into four absorbable chapters.

It's been said before in these pages, but it's worth repeating – five minutes, that's how much screen time was given to Sir Derek Jacobi's Master back in 2007's *Utopia*, which is an almost prosecutable waste of genius. (At least when *Coronation Street* got Sir Ian McKellen they had the sense to use him for ten whole episodes.) No actor before or since has delivered those words "I am the Master" with so much fiery-eyed venom, and it was hard not to think that we were somewhat short-changed by that 2007 episode.

But where television *Who* missed out, Big Finish have come good, somehow managing to convince Sir Derek to return for another frolic in the *Doctor Who* playground. (Isn't it a shame, while we're here, to note that the only time the Doctor and the Master were both played by acting knights, during the Time War years, it was all off-screen? Imagine the esteem *Doctor Who* would've earned in the 1990s if Sir John Hurt and Sir Derek Jacobi had been strutting their sky-high talents every Saturday night on BBC1.)



This is, understandably, a prestige release for Big Finish, and thus they've brought their big guns out for this one. Quite why James Goss and Guy Adams haven't been snapped up for TV series duties is a mountainous mystery, but the show's loss is once more Big Finish's gain, and *The Master of Callous* is a cherishable gem, a genuinely epic, exquisitely paced, beautifully acted, gorgeously scored cut of prime spin-off *Who*.

Perhaps the savviest decision made by Big Finish for this series has been to reshape the Master as a whispering, coolly manipulative, long-game-playing Iago figure. And Jacobi can do gentle-hearted benevolence just as smoothly as he can play the burning cruelty of the Master in all his unmasked glory.

But Mr Orman isn't quite Professor Yana, a man whose soul was as pure and innocent as the Master's was rotten, and the joy of Jacobi's turn is hearing those little hints of true Master bleed through his artfully composed veneer. It's easy to get used to a villain's moral vacuity when it's all about decimating planets or tyrannising the universe, but sometimes it's the tiny details that reveal the true evil in a character's heart, as when he casually prods a man's broken arm just for the sheer sadistic thrill of it.

James Goss is the writer of the first two stories – sorry, first *half* – here, and does a fine job in painting this rather dismal world. This isn't a Pertwee-era colony, full of overall-clad stiffies talking like no one did in 1972, but one that feels thrillingly, touchably real. There's a pleasing array of regional accents on this rain-sodden, mineral-rich planet where people still get roaring drunk, and where they're so intent on recreating their beloved Earth they've even built a town hall.

Goss' first story (sorry, *chapter*) sets up the swenyo mine as hiding something sinister deep within it. But there's no creature and, in a very Series 11 way, it's the humans who are revealed as the true monsters here, from Maeve Bluebell Wells' Cassie King (heartless, money-grabbing exploiter of the planet's miners) to Pippa Haywood's deliciously corrupt Governor Teremon, who's been bleeding the planet dry for decades in what amounts to a large-scale protection racket.

The Master of Callous is an uncommon story in the *Who* universe in that there's no traditional, morally

watertight hero at its centre. In fact, in some scenes, such as when Teremon tortures Orman for the location of the secreted-away swenyo (much more horribly, by the way, than we've ever seen torture inflicted on TV *Who*), it's the Master who comes out of it as the more sympathetic one. If the Doctor always has to be the cleverest in the room, it doesn't, with Master stories it seems, always have to be that the Master is the most evil person in the room.

Above: The Master (Derek Jacobi) and the ill-fated Chantho (Chipo Chung) in *Utopia* (2007).

Left: The Sixth Doctor (Colin Baker), seen here in *The Trial of a Time Lord* (1986), has an Icelandic adventure in *The Hunting Ground*.



It's difficult to think of a Doctor who loves to peacock his cleverness more than the Sixth, played by Colin Baker.

It's difficult to think of a Doctor who loves to peacock his cleverness more than the Sixth, played by Colin Baker. This Doctor has a grand old time in AK Benedict's *The Hunting Ground*, fixing broken photocopiers, showboating his knowledge of pop culture (he's heard of Björk!), dropping species names like a space-faring David Attenborough and generally swanning about being marvellous.

Benedict's story has been talked up as 'Nordic noir' but, given that so much of that genre's power is in its visual bleakness, attempting one on audio seems pointless. Still, it's largely a police procedural so it probably has more claim on the genre than *It Takes You Away* – which, by the simple act of being set in Norway, seemed to get labelled as 'Nordic noir' despite the total absence of any, well, noir.

The Hunting Ground does have some not-so-faint echoes of another Series 11 favourite, though. It was only a few months ago that we had Tim Shaw prowling around Sheffield and now we get another alien race using Earth as their hunting ground, only this time it's in Iceland. Given that Chris Chibnall's TV story had to introduce a new Doctor and three new companions, there was barely any storytelling room left for Tim Shaw, so at least *The Hunting Ground*, without that extra pressure, has the space to do something more intriguing and provocative with the set-up. Here, the

company behind the hunt, Hellion (motto: 'Your hunt will be Hellion on Earth'), is colluding with the Icelandic government, specifically the silkily sinister environment minister, and helping them dispose of undesirables. Hellion gets a fat pay cheque from any slaughterous alien race that wants to sign up and the environment minister gets his own assassination bureau. Everyone's a winner. (Except the victims, obviously.) →

Reviews

→ There's no Peri in this one, no Mel, no Mathew Sharpe; it's Norwegian police officer Yrsa Kristjansdottir (voiced by Amy Beth Hayes) who's the de facto companion here, and it's bracing to have this Doctor buddied up with someone so keen-brained for a change. Yrsa, however, becomes another name to add to that now miles-long list of 'one-off characters we'd love to see more of', and given that she has a fleshier backstory than most of the Sixth Doctor's official companions, it's a wailing shame that this is (probably) the last we'll see of her.

Though we obviously don't get to see the "snow-cloaked lava fields" of Iceland or indeed hear any Icelandic accents (miss the scene-setting and ignore the names and you'd be excused for thinking it all takes place in Croydon), the location proves crucial in allowing the characters to swallow all this extraterrestrial madness a little more easily. The country, as the Doctor describes it here, is "a place where the strange and wonderful – the elf, the troll and the unseen – are not only believed in but welcomed. Everything and nothing is alien in Iceland."

In fact, the setting proves such a perfect fit that it's hard not to see the third episode's detour to the ice planet of Vallin as a bit of a misstep. With the story working so hard at giving us some meaty human drama on Earth (specifically Yrsa's investigation of her dad's death), the tonal hiccup when the Doctor takes a trip space-wards and meets the two-headed Marfix (think a Vogon-voiced couple of administrators with an almost fetishistic love of balance sheets – yes, it really is that Douglas Adams-y) can't help but feel like filler. A shame, as there's a dynamite three-part story bursting to get out of this four-parter.

Right: Sarah Sutton as Nyssa and Janet Fielding as Tegan in the Fifth Doctor's first adventure, *Castrovalva* (1982).

Below right: William Russell as Ian and Zienia Merton as Ping-Cho in *Marco Polo* (1964).



There's very little filler in Simon A Forward's zippily told whodunit *The Mistpudde Murders*. At a lunch break-friendly 35 minutes, this *Short Trips* release is a Doctor-lite tale that comes across as a fruity mix of Beatrix Potter and Agatha Christie. Narrated by Sarah Sutton in her most *Jackanory* voice, it's a slight but pleasingly kooky tale about Nyssa and Tegan investigating the murder of a rabbit. Yup, that's right. But look, if we can accept that a sentient universe looks and sounds like a frog with a northern accent, then we can swallow the image of

This *Short Trips* release is a tale about Nyssa and Tegan investigating the murder of a rabbit.

a bunny rabbit in a dressing gown choking to death on a poisoned sugar lump.

It's difficult to think of two *Doctor Who* releases, especially in the same month and on the same label, as face-slappingly different as *The Master of Callous* and *The Mistpudde Murders*. One, struttily adult and vaultingly ambitious in scope and complexity, and the other, unblushingly whimsical and slighter than a Bubl  b-side. But then isn't that the beauty of what this show can be, right there? Joseph Conrad and Beatrix Potter.

Doctor Who, don't ever change. **DWM**

Talking Book

Marco Polo

(Featuring the First Doctor, Susan, Ian and Barbara) **Written by** John Lucarotti
Read by Zienia Merton **RRP** £20 (CD)

Available from BBC Audio

"Useful thing, keeping a record of events..." the First Doctor says to the journal-keeping Marco Polo in John Lucarotti's novelisation of the 1964 TV story.

It's a neat little observation on *Marco Polo*'s almost mythic status; as the first *Doctor Who* adventure to be missing in its entirety from the archive, releases like this audiobook of the novel are hugely important, serving as alternative documents of something we can no longer watch. That this audiobook is given a lovely reading by Zienia Merton, the TV version's

Ping-Cho, gives it an extra level of authenticity. Sadly, this was to be Merton's last work; she passed away shortly after completing the recording.

Lucarotti was a writer who packed his episodes with big, sweeping, historical detail and the novel of *Marco Polo* displays the same qualities. In *Doctor Who*'s first-ever 'celebrity historical', the Doctor, Susan, Ian and Barbara encounter



famed 13th-century explorer Marco Polo as he goes to visit the great Mongol emperor Kublai Khan. With the TARDIS suffering technical issues, the time travellers join Polo's caravan as it journeys across the treacherous Gobi Desert. Susan strikes up a touching friendship with the young Ping-Cho, but danger and betrayal are never far away and soon even the TARDIS may be taken from the Doctor.

Merton brings a lightness of touch to her reading that's quite delightful, making the most of Lucarotti's elegantly composed prose. She goes for essence rather than impression, and there's a lovely circular element to proceedings. In the story, Ping-Cho relates an atmospheric tale of the Hashasins for a receptive audience. And now we have the original actress giving an audiobook

rendition of that very sequence some 54 years later. How very *Doctor Who*.

The always-polished sound design and music provide a mystical, ethereal quality, heightening the desert travelogue feel of the book. It's a rewarding listen, and a fine tribute to its narrator.

MARK WRIGHT



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The Secret in Vault 13

The Good Doctor



Books

THE SECRET IN VAULT 13

BBC CHILDREN'S BOOKS

RRP £6.99

WRITTEN BY David Solomons

THE GOOD DOCTOR

BBC BOOKS RRP £7.99

WRITTEN BY Juno Dawson

The *Secret in Vault 13* begins with a nod to Douglas Adams, when one of Graham's begonias sends the TARDIS crew on a fast-paced adventure to save the universe from Nightshade, a nihilistic sentient plant. The secret and ruthlessly guarded Galactic Seed Vault stores every kind of seed in existence. Nightshade is desperate to reach Vault 13, the home of a seed capable of destroying this universe in order to



birth the next. To defeat him, the Thirteenth Doctor and her friends must locate the vault's three keys, which are scattered through time and space.

The search for keys to save the day is a familiar set-up, but it feels fresh thanks to David Solomons' wit and imagination in devising locales and obstacles to put in the Doctor's way. From a planet with roses that bloom prophecies, to a boarding school on a crashed spaceship where graduation means death, the story rattles along in a thoroughly satisfying way.

Each of the characters has room to really breathe. The Thirteenth Doctor's TARDIS is pretty crowded, but there's more than enough space in 300 pages for everyone to shine as a heroic rescuer, or gamely try to escape when caught by a giant mole or angry plant. Yaz, in particular, gets to show off her determination and practicality as she goes alone into the mind of the TARDIS to search for the final key.

Despite being aimed at younger readers, references to old *Doctor Who* adventures are liberally – perhaps a little too liberally – sprinkled throughout the story. If an adult fan of the series is reading this one to their kids, it's a neat way to entice them into trying a Tom Baker episode or two. "Now, would you like to enjoy another *Doctor Who* story



Top right: Team TARDIS, see here in *Arachnids in the UK* (2018), prepare for another adventure.

Above: Laura Ellen Anderson's art for the cover of *The Secret in Vault 13*.

Far right: *Vault 13* might encourage young readers to try TV stories like *The Seeds of Doom* (1976), which starred Elisabeth Sladen as Sarah Jane Smith and Tom Baker as the Doctor.





Despite being aimed at younger readers, references to old *Doctor Who* adventures are liberally sprinkled.

with giant killer plants and people getting turned into compost?" is a question that can't fail to ignite enthusiasm in a young one.

Vault 13 uses a lot of religious references – death and rebirth, apple seeds, Adam and Eve; the Doctor even quotes the Book of Revelation. But Juno Dawson's *The Good Doctor* is a straight-up takedown of an oppressive religion.

After bringing an end to civil war on the planet Lobos, Ryan realises he's left his phone behind. When the TARDIS crew return, they discover that it's 600 years later and their previous interference has been instrumental in centuries of oppression. Like *Vault 13*, it's a familiar enough set-up: there's a corrupt government opposed by rebels, and the Doctor's keen to start a revolution. What sets it apart is the sense of responsibility felt by the TARDIS crew for what's happened. Graham's guilt is particularly heavy, as his parting joke is used to justify the enslavement of the indigenous people of Lobos.

The engagement with colonialism is common enough in *Doctor Who* stories, but Dawson ably adds racism and sexism to

her themes. She shows the value of small acts of kindness in a cruel world; they won't start the revolution, but they can change individual lives. And there's some marvellously pointed commentary on arguments about whether the Doctor could, or should, be a woman. Lobos' religion is inspired by the Doctor's first visit, but the facts have become twisted in the mists of history. The inhabitants believe their saviour, the Good Doctor, to be a man, and the idea of him being a woman is nothing short of blasphemy, punishable by death. This forces Graham to do his best to be the Doctor, while the Doctor accepts a new name: the Nurse.

Once again, the scope provided by a novel allows all the characters to take part in the action. While Graham tells dad jokes and feigns omnipotence, Ryan plays the part of a saint and Yaz joins the resistance. Both Yaz and Ryan get a chance to show the value of what they've learned in their travels as they defuse situations teetering on violence. Meanwhile, the Doctor enjoys sitting back for a while, content to let Graham have the spotlight, but is unable to tolerate the horrors she sees for long. There's some glorious characterisation of this regeneration of the Doctor: her reactions to being called a god are wonderful, and when she's sent to fight in the arena and asked to choose a weapon, she wants a shield.

Dawson perfectly captures the feel of the 2018 TV series: hope is the most important thing, and guns are very much disapproved of. This Doctor enjoys a good namedrop or two, and she'll go further than most of her incarnations to find a peaceful solution to a problem.

Smart and engaging, *The Good Doctor* is a superb addition to the Doctor's adventures.
LIZBETH MYLES



Top: Lee Binding's cover art for *The Good Doctor* by Juno Dawson.
Above: Graham (Bradley Walsh) plays a key role in *The Good Doctor*.

TARDIS Type 40 Instruction Manual



Book

BBC BOOKS RRP £14.99

WRITTEN BY Richard Atkinson, Mike Tucker

ILLUSTRATED BY Gavin Rymill

According to the old maxim, one should never judge a book by its cover. However, the binding of this hardback volume is as elegantly understated and disarmingly droll as its contents. A recognisable shade of blue with an embossed design to front and back, it mimics the familiar panels of the TARDIS' outer shell.

Written by *Doctor Who Magazine* contributor Richard Atkinson and long-time *Doctor Who* visual effects designer and author Mike Tucker, the publication's central conceit is that the book is intended, not for aficionados of a popular television series, but "as a manual designed to furnish a qualified operator with a summary of the primary functions of the Type 40 travel capsule." It's therefore both a reference work and an engaging piece of imaginative writing, expanding upon the culture and technology of the Time Lords as portrayed on television.

Between them, the writers have undertaken the mammoth job of detailing, and synthesising into a coherent account, the numerous (and often contradictory) aspects of operating the Doctor's idiosyncratic TARDIS.

The volume is divided into nine sections, each covering different elements of the TARDIS' form and function in considerable detail – and each supplemented by case studies taken, we are told, "directly from the minds of crewmembers via the telepathic circuits" of the Doctor's TARDIS. In keeping with the book's overall conceit, no serial or

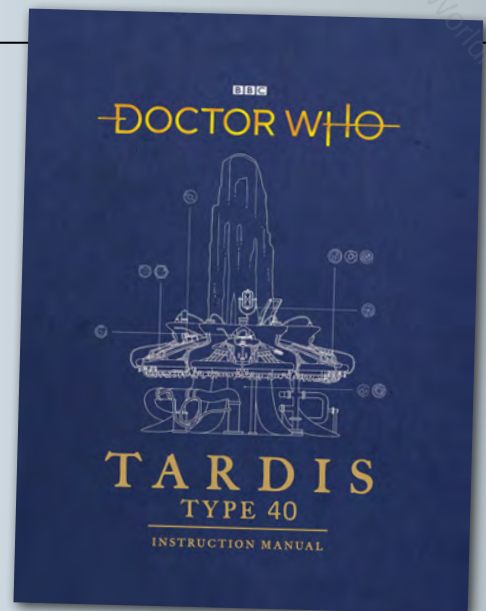
episode titles are given; instead, the "telepathic nodes" cunningly incorporate, for ease of reference, the serial production codes between 1963 and 1989 and series/episode numbers from 2005 onwards.

The text abounds in felicities that are almost certain to be assimilated into the show's accepted lore, such as the almost universal ubiquity of the colloquial name 'TARDIS' for both Type 40 and other Gallifreyan travel capsules, and the increasingly destructive nature of Time Lord regeneration aboard the ship. Similarly, there are a number of amusing references to hitherto unknown Time Lord publications, such as the memoirs of Castellan Spandrel, entitled *Malfeasance: When Time Lords Go Bad*.

The text abounds in felicities that are almost certain to be assimilated into the show's accepted lore.

An appendix, entitled 'Other TARDISES are Available', covers, in less depth but with admirable attention to detail, the TARDISES utilised by the Master/Missy, the Rani, Chronotis/Salyavin, Clara and Me, and even the SIDRATs employed by the warmongering aliens in *The War Games*.

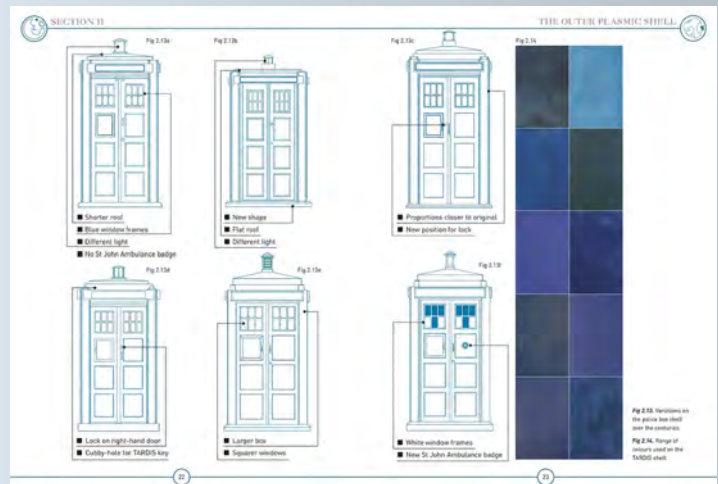
Although this isn't the series' first 'manual', it stands head and shoulders above Mark Harris' slighter 1983 book *Doctor Who Technical Manual*, not only through the quality of the writing but, particularly, through the wealth of visual material. Gavin Rymill's sumptuous digital renderings of



the TARDIS' "desktop themes" – a knowing reference to *Time Crash* (2007) – are lavishly supplemented by informative and elegantly detailed line drawings and cutaways, and by carefully chosen photographic material, including screen grabs from relevant episodes. Gavin's stylish two-dimensional work will be recognisable from numerous *Doctor Who* publications, and his three-dimensional sculpts are a major feature of the *Doctor Who Figurines Collection*.

Although a charming and inventive reference work, and one that could well become a boon to professional writers wrestling with the TARDIS' complexities, it's essentially a beautifully produced volume, designed for dipping into rather than reading from cover to cover. While the book's size and shape perfectly fit the publication's imagined purpose, my only *slight* complaint is that the plethora of splendid visual material isn't presented in a larger format. Gavin's glorious TARDIS interiors deserve to be seen in greater detail.

This visually striking book has a wealth of information that will appeal to newer viewers of the television series, while more seasoned ones will delight in spotting the disparate references – sometimes single lines – which have been so effectively, and affectionately, drawn together from 55 years of travels through time and space. **JOHN J JOHNSTON**



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Competitions

Your chance to bag the latest *Doctor Who* goodies!

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The competitions are free to enter. Just visit the DWM website and follow the links: doctorwhomagazine.com/competitions

THE COMPLETE ELEVENTH SERIES BLU-RAY

Jodie Whittaker's first series as the Thirteenth Doctor is now available to pre-order as a DVD and Blu-ray box set. *The Complete Eleventh Series* contains all ten episodes, plus bonus features including behind-the-scenes featurettes, brand-new audio commentaries and exclusive art cards.

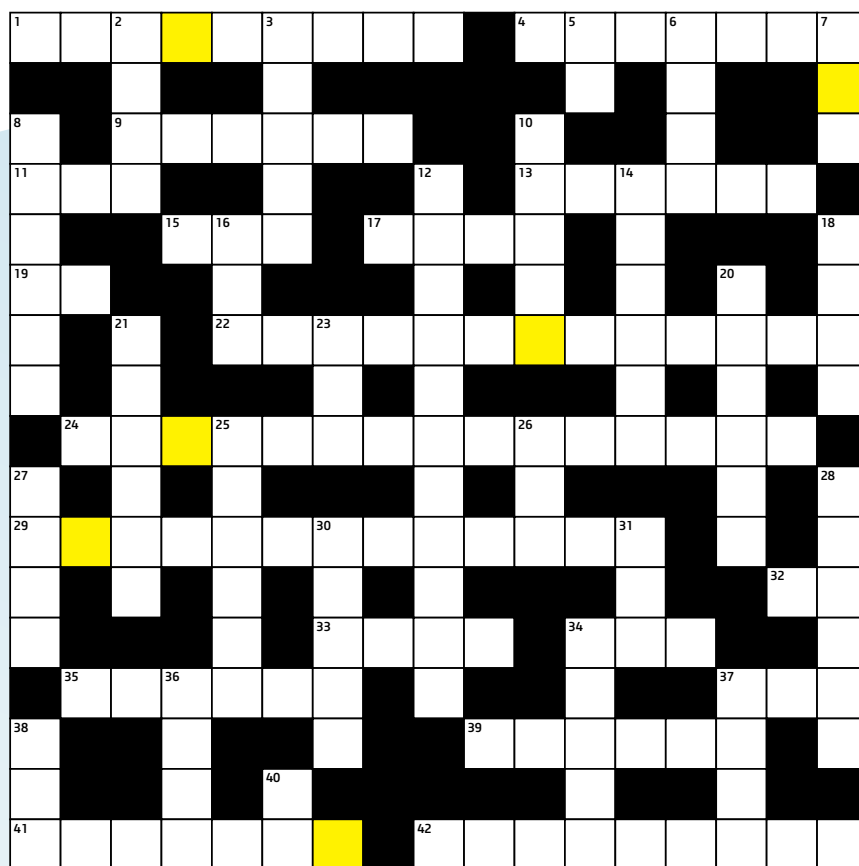
"Feeling honoured that we'll soon become part of the *Doctor Who* DVD collections," says Jodie. "It will be great to relive all the fun for years to come!" Alongside Jodie's Doctor, the series stars Bradley Walsh as Graham O'Brien, Tosin Cole as Ryan Sinclair and Mandip Gill as Yasmin Khan. Guest stars include Sharon D Clarke, Art Malik, Chris Noth, Lee Mack, Julie Hesmondhalgh, Alan Cumming and Phyllis Logan.

The Complete Eleventh Series will be released on 14 January, RRP £56.16 on Blu-ray and £51.05 on DVD. DWM has FIVE copies of the Blu-ray to give away to lucky readers who successfully rearrange the letters in the yellow squares of the crossword puzzle to form the name of a country visited by the Thirteenth Doctor.



Do you know your Umbreen from your Umsang? Then why not try this puzzle?

DWM CROSSWORD



ACROSS

- 1 (and 42 Across) The renegotiation of the sheep-human relationship (3,6,9)
- 4 (and 41 Across) What Hanne believes the creature outside her house does (2,5,3,4)
- 9 An old Tigellan friend of the Doctor (6)
- 11 A companion of the Krotons (3)
- 13 Name of the *Pentallian* in an early version of 42 (6)
- 15 Production code of *The Three Doctors* (1,1,1)
- 17 The *Teazer* or the *Fancy*, for example (4)
- 19 (abbrev) City where demonstrators burnt an effigy of the Earth President (1,1)
- 22 "Tim Shaw might have a shrine, but I have a..." (5,8)
- 24 Roughly means 'disintegrator of the soul' (8,2,5)
- 29 Band seen by Yaz's cousin and Hanne's mum (6,7)
- 32 (and 6 Down) The Emir of Lydda (2,4)
- 33 ___ of the *World* (4)
- 34 He went missing from the canteen at Kerblam (3)
- 35 (and 34 Down) Drunk by the Sixth Doctor (6,5)
- 37 Drink offered to the Doctor by the Daleks (3)
- 39 (and 8 Down) Played Guido's daughter, Isabella (6,6)
- 41 See 4 Across
- 42 See 1 Across

DOWN

- 2 Alias of the investigator Hallett (4)
- 3 Type of creature the Doctor claimed to live among after a fight with River Song (5)
- 5 (abbrev) Medium adopted by the Wire (1,1)
- 6 See 32 Across
- 7 Meg Seeley's husband (3)
- 8 See 39 Across
- 10 Nickname of Turlough's friend Ibbotson (5)
- 12 (and 21 Down) Robespierre (3,6,2,6)
- 14 (and 28 Down) Mexican bandit abducted by the War Lord's people (6,6)
- 16 Destroyed at the start of *Terror of the Zygons* (3)
- 18 Mrs ___ - first victim of the Mummy on the Orient Express (4)
- 20 The Thijarians, according to Hasna (6)
- 21 See 12 Down
- 23 Production code of *The Time Monster* (1,1,1)
- 25 Type of creature studied by Jade McIntyre (6)
- 26 Jimmy ___ - operated the Skovox Blitzter (3)
- 27 Alias of Taren Capel (4)
- 28 See 14 Down
- 30 Wife of Ivo (5)

31 The ___ Devils (3)

34 See 35 Across

36 ___-Anne - Mickey's grandmother (4)

37 Vehicle used by the Roboforms (4)

38 Tegan was to be Queen of the ___ (3)

40 He sought the secret of making fire (2)

ANSWERS NEXT ISSUE



◀ LAST ISSUE'S SOLUTION

LAST ISSUE'S PRIZE WORD: NARDOLE



SCRATCHMAN NOVEL

A story originally intended for the big screen, and almost 40 years in the making, *Scratchman* is the first *Doctor Who* novel to be penned by the Doctor himself, Tom Baker.

The Doctor, Harry Sullivan and Sarah Jane Smith arrive at a remote Scottish island – but their holiday is cut short by the appearance of hideous scarecrows that are preying on the local population. The islanders are living in fear, and the Doctor vows to save them all. But things don't go according to plan, for the time travellers have fallen into a trap and Scratchman is coming for them.

With the fate of the universe hanging in the balance, the Doctor must battle an ancient force from another dimension, one that claims to be the Devil. Scratchman wants to know what the Doctor is most afraid of. And the Doctor's worst nightmares are coming out to play...

Scratchman is available from 24 January, priced £16.99. Thanks to BBC Books we've got **FIVE** copies to give away. If you'd like a chance of winning one, correctly answer the following question:



In which televised *Doctor Who* serial did the Fourth Doctor, Sarah and Harry visit Scotland?

- A *Terror of the Autons* B *Terror of the Zygons*
C *Terror of the Vervoids*

THE DIARY OF RIVER SONG: SERIES 5 CD BOX SET

New from Big Finish is the fifth series of *The Diary of River Song*, in which Professor Song runs into the Master in four of his – and her – incarnations.

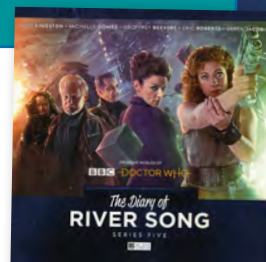
The Bekdel Test, by Jonathan Morris, is set at the start of River's imprisonment, when it's also early days for fellow prisoner Missy.

In Roy Gill's *Animal Instinct*, Professor Song is teaching archaeology on a world where vicious beasts stalk ancient ruins and meets a desperate-to-survive incarnation of the Master.

The Lifeboat and the Deathboat, written by Eddie Robson, sees River uncover an old enemy in an unexpected new guise.

In *Concealed Weapon*, by Scott Handcock, a deep space exploration mission nears its end when suddenly the crew start to die. River must protect her colleagues but the deadliest Master of all has other plans...

The Diary of River Song: Series 5 stars Alex Kingston as River along with Geoffrey Beevers, Eric Roberts, Derek Jacobi and Michelle Gomez as the Master/Missy. It will be released in February by bigfinish.com priced £23 on CD or £20 to download. We've got **FIVE** copies of the CD box set to give away. For a chance to win one, correctly answer the following question:



In which 52nd-century containment facility was River Song once kept prisoner?

- A Stormcage B Stormageddon C Stormzy

THE HITCHHIKER'S GUIDE TO THE GALAXY: SECONDARY PHASE VINYL

The *Hitchhiker's Guide to the Galaxy: Secondary Phase* is now available on 180g heavyweight orange vinyl from Demon Records. Episodes seven to 12 of the BBC radio series follow Zaphod Beeblebrox as he journeys into a new dimension, and intrepid Earthman Arthur Dent as he tries to escape from the prehistoric era with his friend Ford Prefect.

The lavish packaging for this release features specially commissioned artwork together with sleeve notes by composer Paddy Kingsland of the BBC Radiophonic Workshop and Jem Roberts, the official biographer of author Douglas Adams.

A limited edition, available exclusively from amazon.co.uk, also includes a print signed by Kingsland.

The Hitchhiker's Guide to the Galaxy: Secondary Phase is out now, RRP £70.18 on vinyl. We've got **TWO** copies of the limited edition to give away. Fancy having a go at winning one? Just answer this question correctly:



What is the answer to life, the universe and everything, and also the name of an episode of *Doctor Who*?

- A Utopia B 42 C The Name of the Doctor

SERIES 11 ORIGINAL SOUNDTRACK CD

Composer Segun Akinola – an alumnus of the Royal Birmingham Conservatoire and part of 2017's BAFTA Breakthrough Brit programme – created an eclectic soundtrack for the 2018 series of *Doctor Who*, including a fresh take on the famous Ron Grainer theme tune.

Doctor Who's executive producer, Matt Stevens, describes working with Segun on the latest series as a "total joy and a musical revelation. His mission was to provide a new soundscape for a new era, a new version of the show and for Chris Chibnall's vision. In that, he excelled and then some. We wanted to make 11 standalone movies and he has given us 11 standalone scores."

Doctor Who: Series 11 – Original Television Soundtrack is available on CD (RRP £13.38) and as a digital download (for £9.99). We've got **FIVE** copies of the CD to give away to lucky readers. To be in the running, correctly answer this question:



Who composed the incidental music for *Doctor Who* from 2005 to 2017?

- A Murray Gold B Murray Walker C Al Murray

TERMS AND CONDITIONS

The competitions open on Thursday 10 January 2019 and close at 23.59 on Wednesday 6 February 2019. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



The Syndicate Master Plan: Volume 2

BIG FINISH

RRP £25 (CD), £20 (download)

RELEASED February

Written by **GUY ADAMS,**
JONATHAN BARNES,
JOHN DORNEY

STARRING

The Doctor **Tom Baker**
WPC Ann Kelso **Jane Slavin**
K9 **John Leeson**
Nigel Colloen **John Shrapnel**
Director/Syndicate Agent/Wave Front 3
Jon Culshaw
Brox **Anna Acton**
Elmore **Blake Ritson**
Mac Foley/Duke/Wave Front 2 **Roger May**
Wiles Drones/Wave Front 1 **Tracy Wiles**
Jason Vane **Gethin Anthony**
Dr Leon Jessel **David Rintoul**
Miss Pocket/Dr Caroline Pursglove
Bettrys Jones
The Commodore/Mrs Kidd
Carolyn Seymour
Desmond Kettley **Barnaby Edwards**
Zaal **Ronan Vibert**
Jodor Colwyn **Simon Bubb**
'M'/'S'/Trooper/Worker
Christopher Naylor
'T'/'B' **Timothy Speyer**
'C'/'G'/Dram **Francesca Hunt**

W

ith a new companion to introduce and an ongoing storyline to develop, *The Syndicate Master Plan* required a little more behind-the-scenes collaboration than previous series of *The Fourth Doctor Adventures*.

"It must have been the middle of 2015 that we discussed roughly what the overall plan was, and the fact that there was a big evil syndicate working against people," recalls script editor John Dorney. "We decided precisely who they were quite early on. But the precise make-up of the stories wasn't officially decided on

until we actually had to write the individual storylines."

Writer Guy Adams came up with a plot to span two stories, closing Volume 1 with *The False Guardian* and opening Volume 2 with *Time's Assassin*. "I like the idea that we're all playing into one bigger story, as well as having the freedom to do our own thing," says Guy. "There's a real pleasure in that. Because my background for so long was novels, and creating in isolation, one of the main things I enjoy is perhaps what some novelists would hate: the collaborative aspect of it. To be able to be part of a jigsaw... I find that creatively really exciting, really interesting, and just great fun to do."

Above: *The Syndicate Master Plan* Volume 2 features the Fourth Doctor (Tom Baker) and his companions Ann Kelso (Jane Slavin) and K9 (voiced by John Leeson). Art by Anthony Lamb.

Time's Assassin picks up where *The False Guardian* left off, continuing the story of Nigel Colloon. "Nigel's one of those lovely characters to play with, because he's a very broken man," says Guy. "Writers love broken people, probably because we're a little bit fractured ourselves! He's a typical insecure office drone who would really rather be living a much bigger, much more important life. And then, of course, getting involved with the Doctor gives him an opportunity to do just that – though not necessarily in the way he might have imagined. So there's a wish fulfilment to Nigel, and hopefully you get to a point at the end of this second story where – although he may still be a little bit broken – perhaps he's on his way to becoming the important man he always dreamt of being."

Jonathan Barnes makes his Fourth Doctor debut as writer of Volume 2's second story, *Fever Island*. "It's a classic set-up," he says. "You want the TARDIS to land somewhere that's quite hard to get away from – you want somewhere quite isolated, somewhere quite claustrophobic – so it's set on this windswept Scottish island. There's a scientific centre there, there are several disreputable scientists doing bad things, and everyone is trapped in the same place by encroaching mist."

"Realistically, it might be the only Tom Baker *Doctor Who* I ever get to write," Jonathan adds, "so I wanted to do my ultimate Fourth Doctor story, as well as a bit of a love letter to that era of the show. You want to do a big, full-blooded, 1970s story, and once you start thinking about that, you start thinking about other cultural figures of the time..."

The result is super-spy Jason Vane, played by *Game of Thrones* star Gethin Anthony. "You remember the things *Doctor Who* referenced or sent up in various ways in the 1970s, and the obvious one they didn't do was James Bond," says Jonathan. "So then your brain starts working, thinking about what it would be like to put a rather cheesy secret agent against Tom Baker's Doctor in his pomp. How would they get on, and what kind of sparks would ensue? And then you have the beginnings of a story."

"The Doctor has no time at all for this Bond-ian hero," he adds. "But as ever with this kind of story, they have more in common than they would care to admit to each other."

The season comes to a dramatic conclusion in *The Perfect Prisoners*,



"The Doctor has no time at all for this Bond-ian hero. But as ever with this kind of story, they have more in common than they would care to admit to each other."

JONATHAN BARNES

a double-length finale written by John Dorney. It's a story that deals with identity and reality. "I think they're really interesting subjects to play with," says John. "We live in a world that's basically governed by our own perceptions at the best of times. But you look at things like magazines – everything's Photoshopped to death now, so we see unrealistic expectations of the human form all the time, and it makes you question how much of 'reality' is actually real. The story kind of stemmed from that."

"There was even more of that in the original plan," he continues. "The first episode was going to have the Doctor thinking he was working in a shop, but for various reasons that ended up being dropped. But I was thinking along the lines of how much we know about ourselves, how much we know about the world. And once I'd started thinking along those lines, and extrapolating it to a science-fiction context, I was able to construct the whole story around that."

Above left: Anthony Lamb's cover art for *Fever Island*, the second story in the new box set, which features guest actors Gethin Anthony and Bettrys Jones.

Above right: Tom Baker and Jane Slavin lead the cast.

Left inset: The Fourth Doctor in *The Hand of Fear* (1976).

Below: Tom with guest actor Christopher Naylor.



In *The Syndicate Master Plan*, the Fourth Doctor and K9 are joined aboard the TARDIS by 1970s police officer Ann Kelso, played by Big Finish regular Jane Slavin.

Jane wonders how listeners will respond to the new companion. "It's a great pressure, because they know everything!" she says. "I know my little bits – I know the stories I've played in, and I know Tom's Doctor, and I have my take on *Doctor Who* – but they really know everything. It's just amazing. So you don't want to make mistakes. You don't want to upset anyone. You want to shake it up a bit, but you don't want a change they'll hate."

"Do you know, I just want them to be engaged," she says. "I've been to some Big Finish Days, and I've met some of the people who really adore the show. I've met the people who read *DWM*. It feels like an enormous responsibility, and you just want to make them happy. And that means they've got to be gripped, they've got to be interested, they've got to believe it. So I hope they're all of those things. I hope they like her!"



AUDIO DRAMA

Black Thursday/ Power Game

The middle instalment in Big Finish's Kamelion arc is a double-bill: a pair of plays exploring the Fifth Doctor's little-seen robotic companion.

"One of the bugs in his shape-shifting program is that if he absorbs the wrong thing, or is influenced by the wrong person, he can be used for dangerous purposes," says Jon Culshaw, who continues to voice the role originated on screen by Gerald Flood. "The Doctor and the team around him are trying to keep that contained – they're trying to take care of Kamelion in the safe confines of the TARDIS, and nurture him until all of these problems evolve themselves away. These episodes are about how they grapple with moments like that."

Black Thursday opens with a mining disaster in the Welsh village of Abertyswg – real-life home to its writer, Jamie Anderson. "I moved about 13 months ago and wanted to know a bit more about the place I was moving to, so I started looking it up," he explains. "There's a miners' memorial just up the hill from where I live, so I did some more reading about that, and I went to the Big Pit Museum. You go into a proper mine and have to crouch down pretty low, and it was a real experience. I was looking at the lists of all the people who died [in the mines], and most of them were in their early 20s, some of them in their teens – it all just felt terribly dark and depressing. And then Alan [Barnes, script editor] needed a Kamelion story, and I thought, 'Gosh – with the way that Kamelion is controlled, would it be feasible that someone's grief could take hold of him?'"

Setting a *Doctor Who* story around his new home allowed Jamie to deepen his research. "I met with one of the local councillors, a very nice man who used to work down the mines, and he let me go through the local council's archive of photos," he says. "They also had a map of the mine area and an original accident report from 1902, so I had a lot of history to refer back to. Obviously names changed, but in terms of the numbers who died, the locations, how it happened, the dates – all that stuff is accurate."

Kamelion goes missing in Eddie Robson's *Power Game*, while fellow companion Tegan becomes an unwilling

contestant on a cult game show that doesn't appear in TV listings.

"Because the other play in this set is a historical, and it's quite gruelling, Alan said, 'Can you give us something that's more contemporary and quite light?'" Eddie recalls. "I don't really know why, but I suddenly had the thought of: 'Has anyone done an evil version of *The Adventure Game*?' Alan said, 'No, no one's done that before.' It fit the period, because we were setting it in 1984, so I just ran with that."

The Adventure Game was a BBC game show that ran from 1980 to 1986. "It was around at the same time as *Doctor Who*, and it was sort of aesthetically similar," says Eddie. "The conceit was that the contestants had been transported to this alien dimension to participate in these games. They had actors in it, and they had this pretence of it all being real. It's something that I have dim memories of seeing around teatime when I was about five or six. I watched a few little bits of it on YouTube just to refresh my memory, but in some ways it's actually better to go with my hazy five-year-old's memories of what it was like."

Above: Will Brooks' cover art for *Black Thursday/Power Game*.

Far right: A historic photo of the village of Abertyswg.

Right: The cast includes (clockwise L to R) – Matthew Aubrey, Derek Hutchinson, Christopher Naylor, Tim Treloar, Peter Davison, Janet Fielding, Bettrys Jones and Lizzie Roper.

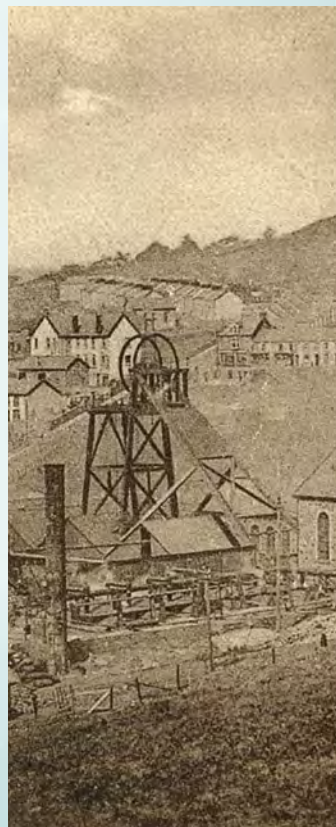


BIG FINISH
RRP £14.99 (CD).
£12.99 (download)
RELEASED February

Written by
JAMIE ANDERSON,
EDDIE ROBSON

STARRING

The Doctor **Peter Davison**
Tegan Jovanka **Janet Fielding**
Turlough **Mark Strickson**
Kamelion **Jon Culshaw**
Eira Hughes **Lizzie Roper**
John Hughes **Tim Treloar**
Gwyn Hughes **Matthew Aubrey**
Geoff Evans **Derek Hutchinson**
Judith Matson **Bettrys Jones**
James Hudd **Christopher Naylor**
The Hostess **Harriet Kershaw**
Una **Natalie Winter**
Richard **Richard Popple**
Stuart **Dougie McMeekin**
Sadie **Alex Tregear**



AUDIO DRAMA

The Astrea Conspiracy

The Twelfth Doctor makes his Big Finish debut in February via the *Short Trips* range. Alfie Shaw, its new producer, asked writer Lizbeth Myles to pair the Doctor with Restoration-era playwright Aphra Behn.

"I like my female historical figures, and she's terribly interesting, so I felt instantly suspicious that it had been pitched so well to my interests!" says Lizbeth, laughing. "The thing that she's most famous for is that she's the first woman to have made a professional living from her writing, and her plays were hugely influential. They were massively popular, and they had members of the royal family coming to see them. She persuaded Nell Gwyn – Charles II's favourite mistress, who had been an actress – to come out of retirement to be in one of her plays. She's quite an important figure in English literature, who isn't nearly well enough known for her contributions."

But historical detail is hard to come by. "I read a biography, but it's of limited use, because half of Aphra Behn's life we know absolutely nothing about," Lizbeth explains. "The first time there are definite historical facts, rather than piecing it together a little bit, is her spying mission in Antwerp. So that's where the proper historical record begins. Before that she's very mysterious, and may have changed her name and stuff like that."

Lizbeth's story is set during that spying mission. "This is in the reign of Charles II, and he's at war with the Dutch over trade between the countries," she says. "He decides to send Aphra Behn across as a spy to try to convince her friend – or probably ex-lover – to swap sides back to Charles II. That dude is in amongst a bunch of people trying to conspire – they want to overthrow the Stuart dynasty because Oliver Cromwell was the previous generation and Charles II killed a lot of their fathers or took away their land. There's not a lot of detail about it, so I felt free to do whatever seems sensible! But we do know that she was heavily in debt, and Charles wasn't paying her any money. She was a massive loyalist, so she kept going even though Charles was basically ruining her."

BIG FINISH
RRP £14.99 (CD),
£12.99 (download)
RELEASED February

Written by **LIZBETH MYLES**
Narrated by **NEVE MCINTOSH**



"This is in the reign of Charles II, and he's at war with the Dutch over trade between the countries."

LIZBETH MYLES

There was enough historical evidence for Lizbeth to form an impression of Aphra's personality. "There's definitely that sense of her determination, her confidence, her intelligence," she says. "She's clearly clever, very good at politics, and very able to climb the social ladder. She didn't have any family, she didn't have any money, and she was acquainted, at the very least, with Charles II. Society was completely against her at the time, but she still did all these new and unusual things, and I think it's fascinating."

The Astrea Conspiracy gives Aphra a prickly relationship with the Doctor. "I don't like show-offs," she tells him at one point, "and if I did like show-offs, I wouldn't like you!"

"Filling in the gaps of her personality, I decided that the best way to write this – or the way that would amuse me most, and so hopefully entertain people listening – was to make it a sort of screwball comedy," says Lizbeth.

"I'm a huge fan of them generally. *Bringing Up Baby* with Katharine Hepburn and Cary Grant is absolutely hilarious, and *His Girl Friday*, again with Cary Grant. It's verbal sword-fighting, and I wanted to get some of that in there. I got some really good edits from Alfie about, as he put it, 'Capaldi-ing it up a bit' – making his insults a little more 'him' – and I think that really, really helped. I absolutely adore the Twelfth Doctor."

Above left:
A portrait of
Restoration-era
playwright Aphra
Behn by Sir Peter Lely.

Left: *The Astrea Conspiracy* is the first Big Finish release to feature the Twelfth Doctor, as played on TV by Peter Capaldi.



AUDIO DRAMA

Missy: Series One

Above: Tom Webster's cover art for *Missy* Series One.

Below left: Michelle Gomez as Missy in *Death in Heaven* (2014).

Below right: The cast of *Missy* Series One includes Dan Starkey, Bonnie Kingston, Simon Slater, Oliver Clement and Beth Chalmers.



Having troubled the Twelfth Doctor throughout his time on TV, Michelle Gomez is bringing Missy to audio for adventures of her own.

"She's such a unique, vibrant, interesting character, and I think Michelle is just a phenomenon as an actress," says producer David Richardson. "I find it impossible to second-guess how Michelle will deliver a line, but she will always do it in a way that's far better than you could have imagined. And far funnier, and with far more energy. She's a force of nature, in the most beautiful sense. So doing a Missy series didn't require any second thoughts."

"Missy is a playful, theatrical and mercurial character," adds director Ken Bentley. "They cast the role brilliantly because you want an actor who will relish the opportunity – someone inventive enough to spot the opportunities you haven't. The rest of us know what the character requires, so we're ready to bounce off whatever Michelle pitches at us. It's much like a rehearsal process, where you're free to explore – the only difference being we record the results!"

On screen, Missy was a likeable presence even when committing acts of evil. "I mean, she killed Osgood, but you still just loved her," says David, referencing 2014's *Death in Heaven*. "She was so adorably wicked – and adorable! – that you fell in love with her even though she'd done the most dreadful thing to another character we loved. So there's a very special vibe about that character, and it gives this box set its own incredible, unique identity. It's a very funny set, and feels very fresh and original."

"The television series toyed with Missy's role being that of either enemy or ally," adds Ken. "So, unlike many

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED February

Written by **ROY GILL,**
JOHN DORNEY,
NEV FOUNTAIN,
JONATHAN MORRIS

STARRING

Missy/Matis **Michelle Gomez**
The Monk **Rufus Hound**
Oliver Davis **Oliver Clement**
Lucy Davis **Bonnie Kingston**
Montague Davis/Moses Walker/Coachman **Simon Slater**
Mr Cosmo/Park Keeper/Old Man/Sphinx **Dan Starkey**
Djinn/Housemaid **Beth Chalmers**
Catherine Parr **Maggie Service**
Sir Foxcroft/Gramoryan 1/Priest **Leighton Pugh**
Gramoryan 2/Taverner/Squire **Graham Seed**
Dick Zodiac **Kenneth Jay**
Joe Lynwood **Guy Paul**
The Actor Playing Joe Lynwood **Ryan Forde Josco**
Mark/Roy **Daniel Goode**
Frankie and The Actress Playing Missy **Rachel Verkuil**
Aleya **Abbie Andrew**
Cort/Guards **John Scougall**
Sath/Mother **Lucy Goldie**
Doctor Goodnight **Jason Nwoga**
Mister Bryce/Father **Jamie Laird**

of the Doctor's nemeses, Missy seems to be less of a straightforward villain and more of, at times, an anti-hero. That said, I think what makes Missy most appealing is that she's delightfully and playfully amoral. We all love a good villain, and the wittier the better."

Making Missy the lead character is a chance to delight in her devilry. "Generally speaking we all go through life playing by the rules, and storytelling is the pressure-release valve," says Ken. "We get a vicarious thrill from seeing other people misbehave, and depending on the behaviour we're happy to either see them get caught or get away with it. Missy makes mischief. That's her appeal. And she's great company, always saying the thing the rest of us are thinking but are too polite to say. Missy is a guilty pleasure, in the best possible sense."

Across the four episodes of Series One, Missy turns governess to two young children, encounters fellow Time Lord renegade the 'Meddling' Monk (Rufus Hound), takes part in a melodramatic American true-crime show and oversees a mining operation with a secret mission.

"What I love is that we've got several stories where Missy goes undercover as other characters," says David. "In the first story, she's pretending to be an English nanny. In the second one she's pretending to be a potential wife for Henry VIII. And in the third story, she's pretending to be a detective from Scotland Yard. It just gives her so much more to play with – not only do you have Missy, you have Missy pretending to be someone else in really extreme and interesting circumstances. Possibly my favourite is the Victorian one, because it's so deliciously twisted."

"I think the best way to describe *Missy* the series is 'mischievous'," Ken sums up. "There's a playfulness and theatricality that I think will always be a hallmark of a *Missy* box set."



TALKING BOOK

The Elysian Blade

BBC AUDIO
RRP £10.99 (CD),
RELEASED February

Written by **DAVID BISHOP**
Narrated by **FRAZER HINES**

When David Bishop was invited to pitch a story for the BBC's Audio Originals range, he decided to build on an idea he'd first explored in 2017.

"I was lucky enough to get a Robert Louis Stevenson Fellowship from the Scottish Book Trust and Creative Scotland, which sends writers to a place in France and you spend a month there writing," he explains. "It gives you a break from the normal life – you can escape and just concentrate on a project. The place that they send you to, which is south of Paris, is run by a Scandinavian charitable arts foundation, so there's a lot of other artists, musicians and composers in the environment around you."

"I was talking to a Scandinavian visual artist whose name is Mia Damberg about a project that she's working on. She does a lot of photography and textiles and other things, and we were talking about the nature of nostalgia and longing. We came up with the phrase 'the blade of longing' – the idea that our nostalgia for the past was at times very attractive, but it was painful at the same time. So when I was developing my ideas for the audio slot, that notion – the painful consequences of nostalgia – came back into my head. And that was the origin of what became *The Elysian Blade*."

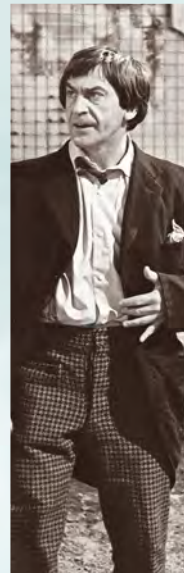
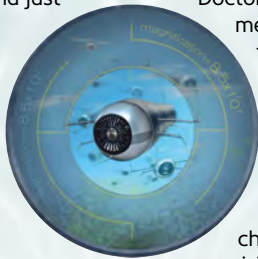
The story features the Second Doctor with Jamie and Victoria, and delves into both companions' pasts. It also builds on the famous scene in 1967's *The Tomb of the Cybermen* where Victoria and the Doctor discuss memory and family.

"In most of those Second Doctor stories there isn't a lot of time for stopping and reflecting backwards, so that scene in *The Tomb of the Cybermen* is unusual," says

David. "It really stands out amongst some of the [earlier] Doctors. One of the reasons John [Ainsworth, project editor] and Michael [Stevens, executive producer] commissioned *The Elysian Blade* is that it wasn't just running around, and getting captured and escaping, and running up and down corridors or ventilator shafts – it had something to say about the idea of memory and nostalgia. In the scene in *The Tomb of the Cybermen*, the Doctor and Victoria talk about their memories of their family and the past, and how she feels like she's starting to lose touch with that. That was definitely one of the things I wanted to bring out in *The Elysian Blade*."

Frazer Hines narrates in character as Jamie, and David revisited some classic episodes to capture his voice. "I was watching *The Enemy of the World* [1967-68] for the Scots element," he recalls, "and also the dynamic between the three characters and how they interact with each other – Jamie's protectiveness towards Victoria, and how the Second Doctor can be a little brusque and dismissive of Jamie at times, and Jamie bristles against the fact that he's deemed to be... well, not 'a little bit thick' but 'not exactly schooled in the ways of the universe' I think would be the polite description of Jamie as a character! But by the time of *The Elysian Blade*, he's a fairly seasoned traveller in the TARDIS. In my head, this one was positioned approaching the back end of Victoria's time with the Doctor. Her feelings about her father are an important plot point in *The Elysian Blade*."

"It's definitely trying to evoke the feel of the TV show from the period," he concludes, "but it's also a little bit reflective, and gives the characters a chance to think things through a little bit more." **DWM**



Above: The Second Doctor (Patrick Troughton) in *The Tomb of the Cybermen*.

Above left inset: A detail from Lee Johnson's cover art for *The Elysian Blade* shows what appears to be a tiny insect, but its true identity is far stranger...

Below: The cover art also features Victoria (as played on TV by Deborah Watling), the Doctor and Jamie (played by Frazer Hines, who narrates the story).

Upcoming Releases

BOOKS – PARTWORK

Wednesday 16 January

▶ *Doctor Who: The Complete History Issue 89*, Panini £9.99

Wednesday 30 January

▶ *Doctor Who: The Complete History Issue 90*, Panini £9.99

BOOKS

Thursday 24 January

▶ *Scratchman* by Tom Baker
BBC Books £16.99

AUDIOS

FEBRUARY RELEASES

▶ *The Fourth Doctor*

Adventures: Series 8 – Volume 2
by Guy Adams, Jonathan Barnes, John Dorney
Big Finish £25 (CD), £20 (download)

▶ *Missy: Series 1* by Roy Gill,

John Dorney, Nev Fountain,
Jonathan Morris
Big Finish £23 (CD),
£20 (download)

▶ *Black Thursday/Power Game*

[Fifth Doctor] by Jamie Anderson,
Eddie Robson, Big Finish £14.99 (CD),
£12.99 (download)

▶ *Torchwood: God Among Us – Part 2*

by Lou Morgan, Ash Darby,
Tim Foley, David Llewellyn,
Big Finish £28 (CD), £25 (download)

▶ *The Astrea Conspiracy*

[Twelfth Doctor] by Lizbeth Miles
Big Finish £2.99 (download)

Thursday 7 February

▶ *The Elysian Blade* [Second Doctor]
by David Bishop, BBC Audio £10.99 (CD)

▶ *The Sunmakers* [Fourth Doctor]

by Terrance Dicks, BBC Audio £20 (CD)

▶ *The Earth Adventures Collection*
Contains talking books of *Fury from the Deep*,
Pyramids of Mars, *The Stones of Blood*,
The Awakening and *Ghost Light*.
BBC Audio £27.99 (download)

DVD/BLU-RAY

Monday 14 January

▶ *Doctor Who: The Complete Eleventh Series*
BBC Studios £56.16 (Blu-ray), £51.05 (DVD)

Monday 18 February

▶ *Doctor Who: Resolution*
BBC Studios £25.52 (Blu-ray), £20.42 (DVD)

Monday 25 February

▶ *Doctor Who: The Collection – Season 18*
BBC Studios £39.99 (Blu-ray)

MAGAZINES

Thursday 7 February

▶ *DWM* 535, Panini £5.99

CHRISTMAS QUIZ ANSWERS

Here are the answers to last issue's Christmas Quiz. How well did you do?

Compiled by
JONATHAN MORRIS

ONLY CONNECT

- 1 They all fall off bicycles.
- 2 Actors who have played the Doctor appear in all four videos – John Hurt in *Attitude*, Christopher Eccleston in *Proof*, David Tennant in (*I'm Gonna Be*) *500 Miles* and Jodie Whittaker in *Trouble*.
- 3 They're all bus drivers.
- 4 They're all called Tom.
- 5 They all use vortex manipulators.
- 6 They're played by members of the regular cast of the BBC One sitcom *dinnerladies*.
- 7 They're all in Yorkshire.
- 8 They don't have an opening title sequence.
- 9 They're all 'bots'.
- 10 They all result in giant spiders.

TELLY ADDICTS

- 11 *The End of the World*
- 12 *The Ghost Monument*
- 13 *The Idiot's Lantern*
- 14 *Dark Water/Death in Heaven*
- 15 *Closing Time*
- 16 *The Time of the Doctor*
- 17 *Bad Wolf/The Parting of the Ways*
- 18 *Army of Ghosts/Doomsday*
- 19 *Night Terrors*
- 20 *Knock Knock*

ODD ONE OUT

- 21 Third, Eighth, Ninth. (Planets visited by other Doctors in their first five adventures are First: Skaro, Second: Vulcan, Fourth: Skaro, Fifth: a small planet in Andromeda, Sixth: Jaconda, Seventh: Lakertya, Tenth: New Earth, Eleventh: Alfava Metraxis, Twelfth: the last planet, Thirteenth: Desolation.)
- 22 Third, Fourth, Eighth. (Periods visited by other Doctors are First: prehistory, Second: 1746, Fifth: 1666, Sixth: 1820s, Seventh: 1959, Ninth: 1869, Tenth: 1879, Eleventh: 1940s, Twelfth: 1890s, Thirteenth: 1955.)
- 23 Second, Third, Fourth, Fifth, Eighth. (People met by other Doctors are First: Marco Polo, Sixth: George Stephenson, Seventh: Albert Einstein, Ninth: Charles Dickens, Tenth: Queen Victoria, Eleventh: Winston Churchill, Twelfth: the Sheriff of Nottingham, Thirteenth: Rosa Parks.)
- 24 First, Eighth. (Space stations/ships visited are Second: Dalek ship, Third: Ambassadors' ship, Fourth: the Ark, Fifth: Monarch's ship, Sixth: Space Station



Camera, Seventh: Dalek shuttlecraft, Ninth: Platform One, Tenth: Sycorax ship, Eleventh: *Starship UK*, Twelfth: *SS Marie Antoinette*, Thirteenth: Epzo's ship.)

- 25 Third, Fifth, Sixth, Eighth, Tenth, Thirteenth. (Dalek encounters are First: the first Dalek serial, Second: *The Power of the Daleks*, Fourth: *Genesis of the Daleks*, Seventh: *Remembrance of the Daleks*, Ninth: *Dalek*, Eleventh: *Victory of the Daleks*, Twelfth: *Into the Dalek*.)

26 First, Second, Fourth, Seventh, Ninth, Tenth, Eleventh, Twelfth, Thirteenth. (Master encounters are: Third: *Terror of the Autons*, Fifth: *Castrovalva*, Sixth: *The Mark of the Rani*, Eighth: the 1996 TV Movie.)

27 First, Eighth. (Androids/robots/cyborgs encountered are Second: Cybermen, Third: Autons, Fourth: K1, Fifth: Bigon and others on Monarch's ship, Sixth: Cybermen, Seventh: cleaning robots, Ninth: robotic spiders, Tenth: clockwork robots, Eleventh: Edwin Bracewell, Twelfth: clockwork robots, Thirteenth: Ronan.)

- 28 Fifth, Sixth, Eighth, Twelfth. (New companions are First: Ian and Barbara, Second: Jamie, Third: Liz and Jo, Fourth: Harry, Seventh: Ace, Ninth: Rose, Tenth: Mickey, Eleventh: Amy and Rory, Thirteenth: Ryan, Graham and Yasmin.)

29 Eighth, Ninth, Tenth, Eleventh, Twelfth, Thirteenth. (Hats are First: Astrakhan, Second: Paris Beau, Third: shower cap/doctor's hat, Fourth: fedora, Fifth: Panama, Sixth: policeman's helmet, Seventh: Panama.)

- 30 Tenth.



TIPPING POINT

- 31 Kala (*The Keys of Marinus*)
- 32 Janley (*The Power of the Daleks*) *
- 33 Rodan (*The Invasion of Time*)
- 34 The Rani (*The Mark of the Rani*)
- 35 Tessa Shaw (UNIT Officer, *Spearhead from Space*)
- 36 Jo Wright (the 1996 TV Movie)
- 37 Elizabeth Parker (*Timelash*)
- 38 Barbara Clegg (*Enlightenment*)
- 39 Kate Orman (*The Left-Handed Hummingbird*)
- 40 Joanna Lumley (*The Curse of Fatal Death*)

* The robot Grey Lady is exterminated in *The Chase* but is unharmed.

POP QUIZ

- 41 Smith and Jones (track: *Sunshine*)
- 42 Asylum of the Daleks (*Feel the Love*)
- 43 Father's Day (Don't Mug Yourself; Mike Skinner would later appear in a non-musical capacity in *The Time of Angels*)
- 44 The Power of Three (*Titanium*)
- 45 The 2018 'glass ceiling' teaser (*Glorious*)

CELEBRITY JUICE

- 46 Albert Einstein (referred to in *Demons of the Punjab*)
- 47 Elvis Presley (*Rosa*) – Elvis lends the phone to Frank Sinatra
- 48 Amelia Earhart (*Arachnids in the UK*)
- 49 Alexander Hamilton (*The Tsuranga Conundrum*)
- 50 Pythagoras (*The Ghost Monument*)



GIVE US A CLUE

- 51 Ling-Tau
- 52 Salamander
- 53 Susan
- 54 Chancellor Goth
- 55 Ian Chesterton
- 56 Madame Pompadour aka Reinette aka Jeanne Antoinette Poisson
- 57 Vicki
- 58 River Song
- 59 The Abbot of Amboise
- 60 Heather

QUOTE... UNQUOTE

- 61 Janet Fielding
- 62 Carole Ann Ford
- 63 Chris Chibnall
- 64 Peter Purves
- 65 Jon Culshaw
- 66 Tom Baker
- 67 Michelle Gomez
- 68 John Levene
- 69 Georgia Tennant
- 70 Jacob Dudman

THE CHASE

- 71 London, 1965!
- 72 Rosa (Alabama)
- 73 42
- 74 Queen Elizabeth I and William Shakespeare. (The First Doctor is also later portrayed by a different actor but he's hardly a guest character!)
- 75 Insect Movement (Roslyn De Winter, *The Web Planet*)
- 76 The Pilot (outside the vault)
- 77 The Daleks' Master Plan (Egypt)
- 78 Dennis Chinnery (who acted in both)
- 79 Galaxy 4, Planet of the Dead, The Ghost Monument
- 80 Five (*The Chase*, *Daleks in Manhattan/ Evolution of the Daleks*, *The Impossible Astronaut/Day of the Moon*, *The Angels Take Manhattan*, *The Return of Doctor Mysterio*)

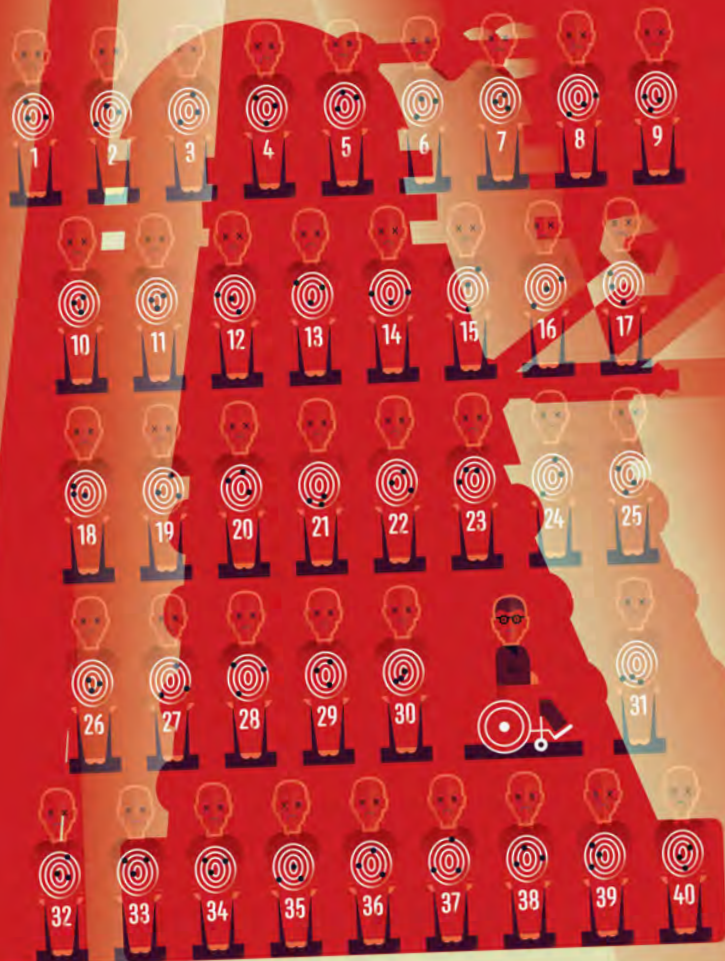
SCREEN TEST

- 81 Time-Flight
- 82 Silver Nemesis
- 83 The Invasion
- 84 The Mutants
- 85 The Daleks' Master Plan
- 86 The Next Doctor
- 87 Nightmare in Silver
- 88 Fear Her
- 89 The Long Game
- 90 Arachnids in the UK

MASTERMIND

- 91 He calls the Doctor 'Doc'.
- 92 They both support West Ham United.
- 93 *The Beano*, specifically the 1981 Summer Special – see *The Rings of Akhaten* and the 'café' teaser.
- 94 Bus stations – see *Ghost Light*.
- 95 The sonic screwdriver – see *A Christmas Carol*.
- 96 Hope – see *Fear Her*.
- 97 Sheffield – see *The Woman Who Fell to Earth* and others.
- 98 Morgan Deare – see *Delta and the Bannermen* and *Rosa*.
- 99 Tarak Ital – see *The Waters of Mars*.
- 100 New Year scenes appear in *The Dalek's Master Plan* and the 1996 TV Movie. **DWM**





**"Survivors of London!
The Daleks are the masters
of Earth! Surrender now**

"Ha!" I say, switching off the radio. "We'll offer you *life* – a lifetime of resistance!" I turn to my fellow resistance members in our underground base. "Am I right?" They're all looking at me with confused expressions. I can tell my rousing words have inspired them. I find it is important for morale that I must be the first to provide a cutting reply to every Dalek announcement. My name is Dortmun; scientist and leader of the resistance.

You could say the resistance hasn't been going well. Yes, the Daleks have invaded and occupied the planet. Yes, they have enslaved the surviving humans or converted them into their robotic servants. Yes, they have turned Bedfordshire into a gigantic mine. (I suspect they intend to harness the Earth's magnetic core because, as every schoolboy knows, the Earth's magnetic core is located directly beneath Bedfordshire.) And yes, they have reduced London to ruins, leaving us cowering under the ground like worms living on nothing but packets of Sugar Puffs.

Yes, this is all true. But I say, we've got the Daleks just where we want them! Complacent and secure in their victory! By being so utterly defeated, we have successfully lulled them into a false sense of security!

"Yes, but it's not a *false* sense of security, is it?" says Tyler a short

**and you will be fed and
watered! The Daleks
offer you *life*!"**

while later, in my meeting room. "It's an *actual* sense of security, because they've won and there's nothing we can do to stop them."

"Ha!" I say. "That's just what we *want* them to think. Let them believe they are invulnerable."

"... because they are."

"No! Because then they will not be expecting us to rise up against them!"

Tyler sighs. "Oh no. Not again."

"What?"

"Another attack. I don't mean to be negative, Dortmun, but you don't exactly have a great track record in this area."

"No?"

"Remember last month, when you were convinced you'd found a way of destroying Dalek casings and you had us launch an attack by firing jets of a special liquid at them?"

"I remember. My Anti-Dalek Fluid Neutralisers, yes."

"They were *water pistols*, Dortmun. And Daleks are impervious to water. Ever since, they've taken to bathing in the Thames just to prove the point!"

"I wasn't to know that..."

"Forty men and women dead, Dortmun. And then a week later, what was your next plan?"

That we should dazzle the Daleks by reflecting the sun's rays?"

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#16: Dortmun

The Dalek Invasion of Earth (1964)

"It was a perfectly viable idea..."

"Another 40 men and women dead. Then there was your plan to 'vibrate the Daleks to death' using amplified 'grime' music."

"It was worth a try."

"Yes, a try that left another 40 men and women dead. I don't know why it's always 40, but somehow it always is. And then there was that time you had us all dress up in red pyjamas."

"I was reliably informed the Daleks couldn't see the colour red. It should have made you invisible to them."

"Yes, but it didn't, did it? In fact, it kind of made us *more* visible to them, because we were all wearing red pyjamas. Of course the Daleks can see red! There's a Red Dalek!"

"Yes, we know that *now*."

"Another 40 men and women dead. Which brings us to last week's plan. 'Appealing to the Daleks' better nature'."

"I admit that was a long shot..."

"Yes, who could've predicted that a heartfelt speech on the futility of war would have no effect, except to leave another 40 men and women dead."

"Yes, but the next attack will be different."

"How so?"

"You know I've developed some new anti-Dalek bombs? Well, I think we should use them in a surprise attack."

"What sort of surprise attack?"

"A frontal assault on the Dalek saucer at Chelsea Heliport under cover of daylight!"

"You mean, on the Dalek saucer which is heavily defended and armed with death rays?"

"Yes. Any attack on it would be suicide and

certain to fail. Which is why it is the last thing they will be expecting us to do!"

"And who is going to lead this attack?"

Before I have a chance to reply, there's another Dalek radio announcement.

**"Rebels of London!
Leave your hiding
places! Show yourselves
in the open streets and
obey orders received!"**

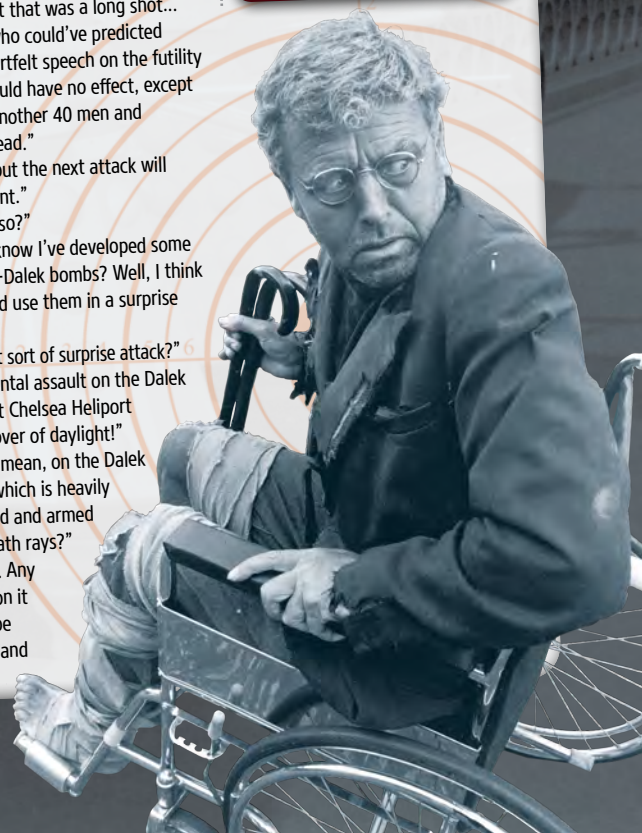
A voice calls from across the room. "Obey orders from motorised dustbins!" And everyone in the base laughs. *I was going to say that!*

"Tyler. That man. What's his name?"

As told to Jonathan Morris

"Baker. Why?"

"You asked who should lead the attack? Well, I think we have a volunteer..."



Next Issue...

BBC

DOCTOR WHO MAGAZINE

- DIRECTOR WAYNE YIP ON THE MAKING OF *RESOLUTION*
- REIMAGINING *LOGOPOLIS*
- THE FACT OF FICTION EXPLORES *FULL CIRCLE*
- A NEW THIRTEENTH DOCTOR STRIP ADVENTURE BEGINS

PLUS

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